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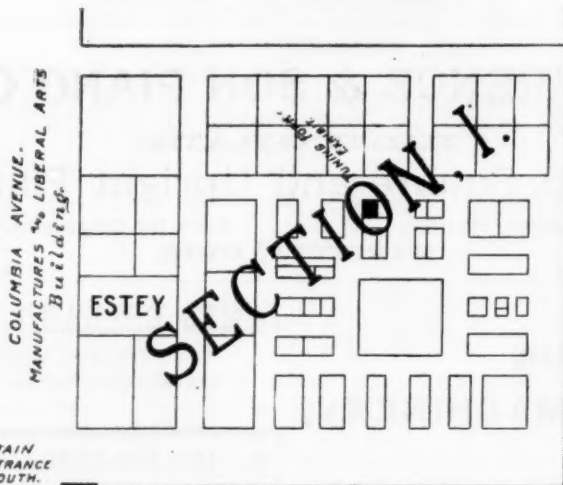
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HIS Reverence "Music and Morals" Haweis is in the city on a visit. Dr. Haweis has as yet suggested no means to relieve the financial stringency. His next book is entitled "Me and God."

W. H. BONER & CO., of Philadelphia, are the publishers of "Great Thoughts for Musicians on Aesthetic Principles of Their Art," a little pamphlet compiled by Albert W. Borst. It is very apropos.

THE famous French organist Alexandre Guilmant will play in this city in the old South Church, Thirty-eighth street and Madison avenue, October 13, at 4 in the afternoon. He will also play at the Peddie Memorial in Newark on the 16th inst. This news will be welcome to the lovers of organ music.

THE artistic treasures possessed by La Maison de Molière, as the Comédie Française most gratefully calls itself, are now displayed in the Grand Foyer and the gallery connecting it with the Foyer des Artistes. In 1743 Marie Anne de Chateaufort du Clos gave to the theatre her portrait as "Ariane," by Largillière. The next gifts were the portrait of Biron by De Troy, a bust of Pierre Corneille and of Thomas Corneille by Caffieri, Marivaux by Vanloo, LeKain by Le Noir and Voltaire by Houdon. At present the Comédie Française possesses at least 500 pictures, busts, water colors, sketches, &c. Two pic-

tures by Geoffroy represent the artists of the House in 1840 and 1864. Of the fifty artists in these two groups one only survives, Mr. Got. Among other objects the House possesses Molière's "César" in the "Death of Pompey," by Mignard; the cartoon of the "Dejeuner de Versailles," by Ingres; Talma as "Nero," by Delacroix; Mlle. Joly, by David; Mlle. de Seyne, by Chaplin, and Rachel, by Gerome.

J. B. MILLET'S magnificent publication "Famous Composers and Their Works" has reached the twenty-second number, and will be completed in eight more numbers. The last six instalments are devoted to Rossini, Bellini, Donizetti, Cherubini, Arrigo Boito, Sgambati, Verdi, Music in Italy, Lully, Rameau, Grétry, Boieldieu, Méhul Herold, Auber, Halévy, Berlioz, Ambrose Thomas and Bizet. The writers are Oscar Commettant, Ben Woolf, George P. Upton, Martin Roeder, Spitta, Arthur Foote, Arthur Pougin, H. M. Ticknor and Jullien. The beauty of the illustrations, the apt selection of musical examples, should insure for this work enormous popularity. The highest critical authorities alive are collaborating in the work, and seventy celebrated composers are set forth by learned and sympathetic pens. The sum per number is 50 cents, ridiculously cheap when the letter press is considered. When complete "Famous Composers and Their Works" will be the most valuable contribution to musical literature published in this country. As a book of reference it will easily supplant Grove's bulky and unreliable volumes. H. T. Thomas, 13 Astor place.

BAYREUTH.

WE reported lately the appearance of Siegfried Wagner as conductor at Bayreuth and his apparent of the Wagner dynasty. Frequent complaints are made respecting Mrs. Cosima Wagner's management of the musical and dramatic school. A disgruntled pupil describes her as entering the hall to direct the performances "leaning on her son's arm, dressed in deep black, with a pallid, deeply lined face, a pretty long nose and piercing eyes that seem to plunge to the bottom of people's hearts." The pupils declaimed "Der Gang nach dem Eisenhammer" and parts of "Minna von Barnhelm." She quenched the ardor of some with the word "Comedy," and crushed the repose of others by exclaiming "Too cold!"

Kniese, the teacher of singing, is a pianist, and his instruction is: "Bellow till you fancy something is cracking. The nails of your clenched fist must dig deep into the flesh till the blood nearly comes." Another injunction is: "Sing as if you had a snout on you. All the rest is rot." The result of this training is that nearly all the pupils have inflammation of the throat. Of the hundreds who announced themselves for entrance, four men and eight women alone remain, while the others are wandering around the walls of Bayreuth with thoughts of suicide. So saith the hereinbefore mentioned pupil.

OPERA AT VIENNA.

DURING the past season 312 performances (265 subscription nights) were given. The novelties were: October 4, 1892, "Gringoire," by Brüll; November 19, "Signor Formica," Ed. Schütt; January 7, 1893, "Die Rantzau," Mascagni; May 21, "Falstaff," Verdi (in Italian), and three ballets. The four operas were given thirty-three times, the ballets thirty-six times. The revivals were Auber's "Part du Diable," Smareglia's "Vassal of Szizeth," Goldmark's "Merlin" and Verdi's "Traviata." Altogether seventy-nine works—sixty operas and nineteen ballets—by thirty-eight composers, were given.

The name of Bayer, the ballet composer, appears most frequently in the programs; then Mascagni, 55 times with 3 operas; Wagner, 35 times with 10 works; Verdi, 29 times with 3; Massenet, 25 times with 3; Mozart and Meyerbeer, 18 times with 4 operas; Brüll, 15 times with 2; Gounod, 14 times with 2; Goldmark, 9 times with 2; Weber and Rossini, each 7 times with 1; Bizet, 6 times; Beethoven, 5 times with 1; Donizetti, 5 times with 2; Grisar, Koschat, Nicolai and Schütt, 4 times each with 1; Ambrose Thomas, 4 times with 2; Auber and Halevy, 3 times with 1 each; Adam, Lortzing and Boito, 2 times with 1 each, and Cherubini, Gluck, Maillart, Mendelssohn, Smareglia, once with one work each. The figures respecting the operas were: "Cavalleria Rusticana," 26; "Die Rantzau," 16; "Manon Lescaut," 14; "Freund

Fritz," 13; "Gringoire," 11; "Faust" and "Lohengrin," each 9; "Werther," 8; "Trovatore," "Freischütz," "Aida," "Barber of Seville," "Bastien und Bastienne," 7; "Carmen," "The Huguenots," "Tannhäuser," "Die Walküre," 6 times. The ballets given were Berte's "Goldene Märchenwelt," 12 times, and Mader's "Siren's Isle," 11; Delibes with "Sylvia" and "Coppellia" appears 9 times; Hertel and Pugni, 3 times with 2 ballets, and Förster with "Der Spielmann" once.

JOHN S. DWIGHT.

A MAN who did much to advance the cause of music in this country passed away last week in Boston. Born in that city in 1813, he nevertheless continued a prominent spirit, if not a leading one, until 1881, when "Dwight's Journal of Music" (founded in 1852) was discontinued. From various sources we learn that:

"The appeal which music made to Mr. Dwight in his early youth mastered his manhood, as it ought to have done. His bent possessed him when a student at Harvard in 1828, for being a Boston boy, the son of Dr. John Dwight, he of course went to Cambridge, where he was graduated in 1832. He belonged to a musical club there, was indefatigable in playing the clarinet and flute, and had learned the masterpieces of Mozart and Beethoven long before he had any opportunity of hearing them performed by others. Then he studied theology, and in 1836 became pastor of the Unitarian Church at Northampton, where he remained only a year. But he preached for five years longer to Unitarian congregations, and then joined the Brook Farm Community, with which he remained during nearly the whole of that famous social experiment. He taught the classics and music, edited the 'Harbinger,' and contributed largely to the 'Dial.'

"He was the ally and exponent of the Händel and Haydn society in guiding popular intelligence to the serious and worthy consideration of the best music, and a potent factor in forming a better taste. He gave a series of lectures on music in Boston, New York and Philadelphia that were notable in their day. He also helped to found the Harvard Musical Association in 1837, to which Boston owes much, including an annual series of symphony concerts, which led up to the concerts of the Boston Symphony Orchestra.

"Mr. Dwight married in 1851 Miss Mary Barrett, the daughter of Silas Barrett, and nine years later his wife died. They had no children, and thereafter Mr. Dwight lived for his work. His one literary venture, we believe, outside of his musical writing, was the translation of the smaller poems of Schiller and Goethe, which formed a volume in Ripley's 'Specimens of Standard Foreign Literature.' Latterly he had been engaged in completing the history of the Händel and Haydn society. For half a century Mr. Dwight was a most attentive listener at every concert of real musical merit given in Boston, and the performers knew and respected him, if not all the audience were so well informed. In recognition of Mr. Dwight's labors in the cause of music a testimonial concert was given to him by the Harvard orchestra and a host of friends on the afternoon of December 9, 1880. It was a remarkable occasion, and a handsome sum was netted. Latterly Mr. Dwight lived at the rooms of the Harvard Musical Association, of which organization he had been president for the last score of years."

In Dwight's "Journal of Music" we read the following confession:

"Without being in any sense a thoroughly educated musician, either in theory or practice, I have found myself as long as I can remember full of the appeal which this most mystical and yet most human art makes to us. From childhood there was an intense interest and charm to me in all things musical. Music spoke a serious language to me, and seemed to challenge study of its strange, important meanings, like some central oracle of oldest and still newest wisdom. And this at a time when the actual world of music lay, in the main, remote from me, starting only now and then some stray vibrations over into this western hemisphere. I felt that music must have some most intimate destiny with the social destiny of man, and that, if we but knew it, it concerns us all."

We have several music critics of the type of Dwight in this city, men of idealistic aims, but with no practical acquaintance of music. John S. Dwight belonged to the gentle community of thought in which Oliver Wendell Holmes, Edward Everett Hale

and others shine with a mild, pure light, but a light which seldom invigorates and never creates. He was a determined foe to all that is modern in music, and always placed Mendelssohn above Schumann. Other days, other ideals. He fought hard for Bach and Mozart, and two greater musical gods, let it be said en passant, do not exist, but it is possible that all the good he accomplished was overbalanced by his stubborn opposition to the great modern masters. Wagner was not the only one against whom Mr. Dwight took up arms. He will stand in the history of music in this country as the perfect type of the music critic who, ignorant of the technicalities of the craft, becomes hopelessly wedded to a few ideas. This aridity narrowed Mr. Dwight's mental horizon, and Dwight's "Journal of Music" was for many years an obstacle to the new in music. Of Mr. Dwight's personal sincerity and unselfishness to the cause naught but the highest praise can be written.

NO CRIME.

DR. ZIEGFELD REPLIES.

IN response to a review of the Nikita case published in this paper a few weeks ago, Dr. Florence Ziegfeld, of Chicago, sends us the subjoined communication, which we are pleased to print:

CHICAGO, Ill., September 2, 1893.

Editors Musical Courier:

In the issue of your paper of August 30 last you print a leading editorial, headed "The Nikita Case," in which such glaring misstatements are made that I ask for a correction in your next issue as a matter of justice to me. Such assertions must have been made with ignorance of the true facts in the case.

The Trocadero was projected as a first-class music hall and as one of the musical features of Chicago during the World's Fair season. It is not true that the International Temple of Music Company was organized by me to gratify any revenge on account of the failure to be appointed chief of the Music Department of the Columbian Exposition. That statement is too senseless to be seriously considered for a moment. The company was organized not only by me, but by several capitalists of Chicago, who saw in it a chance to make some money during a period when Chicago would be crowded with visitors.

Certainly you will admit there was nothing wrong in that. It was until the burning down of the First Regiment Armory our intention to manage the Trocadero as a place where first-class music should be performed. The location was especially suitable for a concert hall. It was in the midst of a community of refined and cultured people. By reason of the fire we were obliged to accept Battery D which for first-class musical purposes is less admirably located than the First Regiment Armory. We did try at the beginning to give fine music, but the people did not appreciate our efforts, and so not only myself but the directors also deemed it best to introduce the features of a refined vaudeville entertainment. That this plan was a wise one is shown by the attendance that followed the change. The house is crowded every night, and the sign, "Standing room only," is a significant feature of the evening performance.

As to Miss Nikita; to go over her alleged grievances after all that has been said, is like threshing old straw over again.

In brief, I must say that Miss Nikita, with her agent and uncle, Mr. LeRoy, who signed the contract with her, knew all about the character of the place and of the programs. Mr. LeRoy in her behalf raised only one objection, and that was that Miss Nikita could not sing in a hall that was filled with smoke. I readily saw the force of his argument, and it was stated in the contract that smoking would be allowed on the Nikita nights only after Miss Nikita had sung.

Mr. Edward Lloyd, the noted English tenor, in court in the city in this case, stated that Miss Nikita sang in Covent Garden, London, and under cross-examination conducted by our lawyer he stated that during the concert liquid refreshments were served at a bar in plain sight of the audience. Miss Nikita is now singing at the World's Fair orchestral concerts. Allow me to repeat to you the comment of the Chicago "Times" critic upon her first appearance: "She has an unpleasant stage manner, full of affectation and exaggeration. Her voice has natural power and brilliancy, but her method is exceedingly imperfect. Her tones are often throaty and forced. Her execution is uneven and frequently incorrect. She has no idea of phrasing, and often takes her breath in the wrong places. Her trill is merely an exaggerated tremolo, and her runs are coughed rather than sung, and lack distinctness. In fact she has no claims to artistic merit and should not have been asked to sing at the Exposition concerts."

The Chicago "Tribune" criticises her singing in this way: "Nikita sang the 'Mignon' polonaise with a throaty tone and instances of false intonation."

I must state here that when the fire moved the Trocadero to Battery D we made to Miss Nikita the proposition that all tables should be removed from the hall and no refreshments should be served during the entire evenings when Miss Nikita was on the program. The courts will decide whether or not Miss Nikita had a right to refuse to accept our offer.

If I have been president of a political club it is no crime. If I have been the colonel of the Second Regiment of Chicago, a place to which I was formally elected, it is no crime. Neither can I see that it is a crime to become connected with a number of leading Chicago gentlemen in the management of a place of entertainment during the time when so many projects are on foot to make money.

Thanks to Director General Geo. R. Davis' friendship I received the appointment as one of the judges of the Musical Exhibit, and I assure you I did not seek the appointment, but it came to me a surprise.

In conclusion I would state that I am not now, nor have I been for some time past the manager of the Trocadero. The position is now filled by my son. Truly yours, F. ZIEGFELD.

Dr. Ziegfeld uses this method to exploit several local Chicago criticisms on Nikita, next to which we publish criticisms from the art centres of Europe which will be sufficient to do away with the secular criticisms frequently indulged in by the writers on some of the Chicago daily papers.

But what becomes of Dr. Ziegfeld's own judgment

of music and of singing? Was it not the Doctor himself who engaged Nikita? Is he in the habit of engaging musicians, teachers of music for his school or artists who are so defective that Chicago local criticism can be brought forward as an evidence that the Doctor is unfit to make a proper selection?

How can the Doctor presume to perform the duties of judge of pianos at the Exposition if he is so incompetent that an artist he engages for a "first-class music hall," as he says in his letter, has, according to the Chicago "Times," "no idea of phrasing?" Does not Dr. Ziegfeld know, being a judge of pianos at the Exposition, whether a singer has "no idea of phrasing?" Can a voyage from Berlin to Chicago produce such mental derangements that a vocal artist forgets her "ideas of phrasing," or was Nikita without "ideas of phrasing" when Dr. Ziegfeld engaged her in Berlin, and was Dr. Ziegfeld, a wise judge of pianos at the World's Fair, unable to discover this fundamental defect?

This is bad taste for the Doctor to exhibit; it also is evidence of a want of tact. We stated in our article that the legal aspect of the case would be determined by the courts, and Mr. Lloyd's testimony is a part of these proceedings, which will be published at the proper time. What we are engaged in is an exposition and analysis of Ziegfeld's conduct toward a musical artist, and the peculiar condition of social and art affairs in a city in which a man is considered a musician of eminence sufficient to be at the head of a largely attended school of music, a colonel of a militia regiment, a projector of a vaudeville establishment, which we call a variety show (and which has a bar connected with it), a piano commission fiend and juror at the World's Fair through the aid and assistance of the Director General himself, and yet notwithstanding these self-evident anomalies maintain himself.

Imagine Carl Faelten engaged in horse racing; Alexander Lambert a partner of Koster & Bial's; Xaver Scharwenka running a balloon; Mr. Greene running a dime museum, or Mr. Agramonte an alderman!

"THE TRUMPETER A BLAST HE BLEW."

THE French are bemoaning the decadence of the trumpet. It takes three years to make a good trumpeter, and the limitation of service to three years does not allow time for proper training. The trumpet and the drum are necessary to rouse the ardor of the soldier; the trumpet must not be menaced. Did not Solomon have 200,000 trumpets? Thence his fame and glory. As he had 700 wives and 300 concubines, this is 200 trumpets for each lady. Was not Jericho captured with trumpets? Nay, did not Bonaparte win the battle of Arcola by the powers of twenty-five trumpeters, who scared the Austrians out of their boots? In fact every great general has been devoted to his trumpet. "The trumpet shrills clear in the blue sky in which the Gallic rooster flaps his wings."

The Germans meanwhile have invented a new model of a drum. The diameter of this instrument is greater than that of the present one, but it is lighter and cheaper and has a more metallic tone.

ORCHESTRAL COMMISSIONS.

THE Musical Unions are supposed to remedy the many evils associated with the commercial conditions of the orchestral musician's life in this country; they are supposed to protect him against impositions exacted by unscrupulous theatrical managers and the risk connected with engagements, and a hundred other difficulties in the path of the orchestra player, including the so-called menace of foreign competition. Right at home, however, is an evil that should receive some attention, and that is the commission imposition which has made such men as Bernstein and Sachleben wealthy at the cost of others. We instance these two because they stand out in bold relief as the living examples of the system of which they are merely representatives.

In the orchestras engaged by these two men no one can play who does not pay a commission of some kind, not necessarily on the specified sum of the individual engagement, for it may be a lump sum for a number of engagements or a whole season. Sachleben engages the members of the Thomas orchestra and did the World's Fair engaging. Mr. Liesegang and Mr. Brand get their \$200 a week each for directing the World's Fair bands through Sachleben, and the question is, how much of this sum does each of these two pay to Sachleben? Also, is there no one

in the Bureau of Music of the World's Fair to whom Sachleben must pay a part of the commission?

Mr. Sachleben is merely following a custom when he exacts commissions from orchestral players, and so is Mr. Bernstein and Mr. Kaiser and others, but should this system be allowed to continue? Should orchestral players play for a salary and besides that for another member of the orchestra, for the gentlemen above mentioned are also members of orchestras themselves?

On general principles the custom is vicious and degrading to the art, for there is no question that under its operations favoritism must flourish, and that in itself is pernicious. The Musical Unions could abolish this evil, which is a subjective one, pertaining to their own inner mechanism.

BALTIMORE AND MUSIC.

A DAM ITZEL, Jr., whose death at Baltimore has been noticed, was naturally a talented musician, and the only outgrowth of the Peabody Conservatory of Music that secured notice beyond the local confines. Itzel wrote the "Tar and Tartar," the rights of which he recently disposed of, and was at work on another light opera. He occupied the first chair in the abnormal and moribund Peabody orchestra, and gave lessons in harmony and composition to an infant class there, for there are no advanced pupils at the Peabody, as they never advance in that peculiar institution. He was Mr. Hamerik's *fidus Achates*, the man who did the greater percentage of the small amount of work accomplished in the sinecure position known as the Directorship of the Peabody Conservatory of Music, and occupied for the past fifteen to twenty years by that sybarite, Asger Hamerik, also a most accomplished musician. Itzel's origin was obscure, but he exemplified the adage that birth is no consideration in music so long as one happens to be born and lives long enough, although we regret that Itzel could not reach mature age. He certainly promised to do something worth recording.

The two aged musicians at the Peabody—Professors Courlaender and Allen—are still enjoying their occupations, the latter promising to rival Methuselah, the former already in hailing distance of the aged Caananite. Mr. Hamerik last year imported a countryman of his, a Mr. Wad, a pianist who notwithstanding the allusion to currency contained in his name, did not become a current success in Baltimore, and Mr. Richard Burmeister, just returned from Europe, will again occupy a foremost place as a piano instructor at the Peabody.

Within a short time Baltimore has lost by death Itzel, Jean Schaefer, George Schaefer and Mr. Jungnickel, the 'cellist, all excellent musical timber which can only be replaced with difficulty.

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London Correspondence.

LONDON, August 26, 1893.

DR. A. C. MACKENZIE'S new oratorio "Bethlehem," which was to have been given at the World's Fair, will be brought out at the Albert Hall by the Royal Choral Society in November under his direction. Among other works that will be performed by the society under the direction of Sir Joseph Barnby are: "The Golden Legend," "St. Paul," "Israel," "Elijah," Gounod's "Redemption," Berlioz' "Faust" and possibly Rubinstein's "Paradise Lost."

Mr. Sonzogno has definitely settled on November 20 as the date when he will produce Mr. F. H. Cowen's opera "Signa."

Mr. Beerbohm Tree is going to make music contribute a considerable part to his new play, "The Tempter," by Mr. H. A. Jones, with which he opens the Haymarket Theatre next month. Mr. Edward German will write the incidental music, which is to be quite elaborate, necessitating an addition to the already excellent orchestra under the able direction of Mr. Armbruster.

Mr. Hayden Parry is just completing an opera to a libretto founded on the once popular Adelphi melodrama, "The Green Bushes," which will probably be produced at the Princess Theatre early in October. The Lyric Theatre will be opened with a new burlesque opera, "Columbus," by Mr. Ivan Caryll, to a libretto by Mr. G. R. Simms and Mr. Cecil Raleigh. A strong caste has been selected who are actively rehearsing it.

An album of ten songs by the late Goring Thomas has been published by Messrs. Chappell & Co. They include some of his first efforts and, and are full of sweet melodies so characteristic of this lamented composer.

The Promenade concerts thus far have been successful, enjoying a liberal patronage.

On Friday night, August 1, Mr. Ben Davies made his last appearance before sailing for America in "Gwlad fy ngenedyaeth," "Waft Her, Angels" ("Jephtha"), (Händel), "Bay of Biscay" (Day). The Russian pianist, Slivinski, played as a. b. c. two of his own compositions, "Berenise" and "Etude; Si Oiseau J'Étais" (Rubenstein). For second number he played Chopin's Concerto in E minor, for piano and orchestra, and Mrs. Belle Cole contributed two vocal numbers.

On Saturday evening the orchestra played Symphony in G, (Haydn), Rhapsody Hongroise No. 1, (Liszt), and a selection from each "Cavalleria Rusticana" and "La Fille de Madame Angot." Mrs. Giulia Valda, Miss Marion Mackenzie, Master Cyril Tyler, Mr. Edwin Houghton and Mr. Andrew Black contributed the vocal part of the program.

On Monday night the orchestra played overtures from "Der Freischütz" and "Semiramide," a selection from "Carmen" with military band. Miss Annie Grimstone played Grieg's concerto in A minor. Master Cyril Tyler, the boy soprano, sang the "Carnival of Venice," arranged by Benedict, and "Sing, Sweet Bird" (Ganz). The other vocalists were the young American soprano Miss Emily Spada, Miss Marion Mackenzie, Mrs. Alice Gomez, Mr. Edwin Houghton and Polymnia Ladies' Quartet.

On Wednesday night, devoted to classic music, the orchestra played Beethoven's symphony in G minor, overture to "Genoveva" (Schumann) and a selection from "Mignon." Mr. Frederick Dawson, the English pianist, made his debut in Mendelssohn's piano concerto in G minor. The vocalists were Miss Ella Russell, Mrs. Alice Gomez, Miss Marion Mackenzie, Mr. Montagu Worlock, Master Cyril Tyler and Mr. Steadman's choir of boys and girls.

On Thursday was the grand Wagner night, when the orchestra, which was increased for the occasion, rendered the overtures "Rienzi" and "Tannhäuser," introductions and closing scene "Tristan und Isolde," "Siegfried Idyll," "Ride of the Walküre," and in the second part of the program selection of Sullivan's "Mikado." Mrs. Giulia Valda sang "Elizabeth's Greeting" ("Tannhäuser"), and Mrs. Belle Cole, Mr. Montagu Worlock, Master Cyril Tyler and Mr. Steadman's choir contributed the other vocal numbers.

Last night the orchestra gave the prelude to "Edipus Rex" (Stanford), concert overture (Ashton) for the first time, a "Suite de Ballet" (Goring Thomas) and selection "Ernani." Mr. Frederick Dawson played Liszt's concerto in E flat and polonaise by Chopin. Mrs. Giulia Valda sang "Ave Maria" (Mascagni) and "Carita" (Tito Mattei) and the other singers were Mrs. Alice Gomez, Miss Carrie Currow, Mr. Phillip Newbury, Master Cyril Tyler and Mr. Steadman's choir of boys and girls.

To-night is the grand popular night and among the numbers are Mozart's symphony in E flat, overtures "Rienzi," "William Tell" and selection from the "Mikado." Mr. Tito Mattei appears as pianist and Mrs. Marie Röze will sing "Habanera" ("Carmen") and "Roberto, tu che adoro."

The program proved so successful on the Wagner night that it will be repeated on Thursday evening next.

Miss Belle Clancy, a young American soprano, who by the way is a niece of Mrs. Belle Cole, makes her debut to-night as the soloist in the vocal "May Day" waltz sung by Mr. Steadman's choir.

Mr. Sinkins announces a special series of six concerts

commencing on September 4, when Mr. Sims Reeves and other eminent artists will sing, and in consequence of the great expense incurred the prices of admission will be doubled.

Mr. Frederick Dawson, the English pianist, who played Mendelssohn's concerto in G minor at the Promenade Wednesday evening, was born in Leeds in 1868. His father, also a pianist, gave him lessons until he was ten, when he appeared before Sir Charles Hallé, who was so pleased that he arranged a tour for the boy through the North. At this time he could play Bach's forty-eight preludes and fugues from memory. Four years later, having learned the whole of Beethoven's sonatas by heart, he had the pleasure of playing before Rubinstein, who gave him great encouragement. Soon after this he met de Pachmann, who also assisted him, and at the age of seventeen he made his formal debut as a pianist in his native city. Mr. Dawson has composed some very good piano music under the non de plume Szarvady.

OTTO CANTOR.

Another instance of how cosmopolitan the British are in their treatment of composers from foreign shores who settle among them is shown in the popularity that Mr. Otto Cantor has attained here in a comparatively short time.

He was born in Kreuznach, Rhenish Prussia, September 16, 1857, and received his musical education at Mayence, under Franz Mannstaedt, the conductor of the Wiesbaden Royal Opera House Orchestra. After leaving school Mr. Cantor tried hard for fourteen years to please his father and take charge of his large commercial interests, but his taste for music and the success that always attended his compositions forced him after this long trial to give up the calculating in marks and to try and make his own mark in another field.

Mr. Stanley Lucas, of the well-known firm of Stanley Lucas, Weber & Co., took an interest in the young composer, and the above house has published most of his compositions, principal among which may be mentioned, "Oh, Fair! Oh, Sweet and Holy," taken from Heine's poem, "Du bist wie eine Blume," "As the Dawn," "Bid Me Only Know," "Young Love," "The Heart's Nest," "So Sweet a Dream," "When the Roses Bloom Again," "If You Love Me," "Flower of Forgetfulness," and many others.

He is now busy on a drawing-room operetta from Montépin's "Pendant le Bal."

The sale of his music has been so great that his publishers commuted his royalties with a very satisfactory sum recently.

Mr. Cantor gave one of the best concerts of the past season at St. James' Hall, under royal patronage, in favor of the Middlesex Hospital Fund, when a sum of over £200 was realized to this charity.

The late Duke of Saxe-Coburg-Gotha conferred his Order of Distinction in Art and Literature upon Mr. Cantor, who is destined to become one of the best known song writers of the day.

LONDON, September 2, 1893.

Mr. Farley Sinkin's great success with the promenade concerts has led him to undertake to give popular concerts at the new hall in Langham Place. This hall, which he hopes to open with a grand concert in November, is the best appointed hall in England. It has a seating capacity of over 3,000 persons and a fine organ costing upward of £3,000 sterling.

Mr. Sinkins and his partner, Mr. Robert Newman have been appointed sole managers of this new hall, which has been named the "Queen's Hall," and purpose giving a series of concerts of miscellaneous music at cheap prices of admission. The high standard of the performances, however, will be guaranteed, as they are negotiating with Mr. Cowen to organize and conduct a choral and orchestral society similar to the one at Royal Albert Hall.

"Sampson and Dalila" will be given at the Promenades on the evenings of September 18 and 21, and the afternoon of the 23rd inst. Mr. Saint-Saëns will come over and conduct the rehearsals, but insists on Mr. Cowen's wielding the bâton at the performances.

The Promenade concerts have proved the most popular entertainment in London, with full houses every night, showing that there is a public in England who appreciate and will support good music, well rendered, at popular prices of admission.

The program played by the orchestra on Monday evening included the overture "Preciosa," (Weber), allegro from "Reformation Symphony" (Mendelssohn), "Rhapsodie Hongroise" (Liszt), ballet music "Reine de Saba" (Gounod), and selection "La Fille de Madame Angot." The vocal part was rendered by Mrs. Giulia Valda, Master Cyril Tyler, Mr. Braxton Smith, Mr. Andrew Black, the Meister Glee singers and Mr. Steadman's choir, Miss Kate Ould, violoncellist, and Mr. Herbert Godfrey, solo cornetist.

Tuesday the instrumental numbers were: Overture, "Die Zauberflöte" (Mozart), march from "Lenore" symphony (Raff), "Invitation à la Valse" (Weber-Berlioz), intermezzo, "L'Amico Fritz" (Mascagni), Suite de Ballet, "The Language of Flowers" (Cowen), and selections from "Lucia di Lammermoor" (Donizetti). The vocalists were Mrs. Marie Röze, Miss Rosina Isidor, Miss Alice Hill,

Master Cyril Tyler, Mr. Newbury, the Meister Glee singers, and Mr. Steadman's choir.

Wednesday (classical) night we listened to Mendelssohn's Italian symphony, Brahms' Hungarian dances and a selection from Gounod's "Faust." Mr. Frederick Dawson played Beethoven's piano concerto in E flat and transcription from Mendelssohn's "Midsummer Night's Dream." Mrs. Aloa made her debut in "Angels Ever Bright and Fair" (Händel), and also sang "Erl King" (Schubert); Master Cyril Tyler, "The Carnival of Venice," and Mr. Braxton Smith, "Love in Her Eyes," from "Acis and Galatea" (Händel).

Wagner (Thursday) night was the occasion of one of the largest audiences of the season, attracted by the program which was exceedingly well rendered by the orchestra, which was increased for the occasion. The pieces were: Overtures, "Flying Dutchman" and "Tannhäuser;" prelude and entr'acte, "Lohengrin;" "Siegfried Idyll;" introduction and closing scene "Tristan und Isolde," "Ride of the Walküre," and Mrs. Giulia Valda sang "Elizabeth's Greeting" ("Tannhäuser"), and with Mr. Bantock Pierpoint the grand duo from "Flying Dutchman." Miss Greta Williams, Mr. James Gawthrop, Master Cyril Tyler and Mr. Steadman's choir rendered the other vocal music.

Friday, British night, represented English, Irish and Scotch music (old and modern), the orchestral part being overtures, "The Naiads" (Bennett) and "Di Ballo" (Sullivan), Scotch Rhapsody (Mackenzie), andante and finale; Welsh Symphony (Cowen) and a selection from the "Bohemian Girl." The vocal part was rendered by Miss Ella Russell in "The Reapers' Angelus" (Orlando Morgan), also "If You Love Me, Love of Mine" (Alfred Stella), and Mrs. Belle Cole, Master Cyril Tyler, Mr. Philip Newbury, Mr. Pierpoint, the Meister Glee Singers and Mr. Steadman's choir.

The program for to-night (popular night) includes "Military Symphony," Haydn; "Minuet," Boccherini; "Pizzicata," Sylvia; "Tarantelle," Raff; ballet music ("Fera-moriz"), Rubinstein, and a selection from "Faust," Gounod, by the orchestra; Max Bruch's concerto for violin in G minor, by Mr. Philip M. Cathie; "Io son Titania" ("Mignon"), Thomas, and song "Carita," Tito Mattei, sung by Mrs. Giulia Valda, and other songs by Miss Rosina Isidor, Mrs. Belle Cole, Master Cyril Tyler, Mr. Philip Newbury, Mr. Pierpoint, the Meister Glee Singers and Mr. Steadman's choir.

The first appearance of Mr. Sims Reeves has been delayed until Friday, the 8th inst., when he will sing "The Bay of Biscay" and "Come Into the Garden, Maud." In consequence of the unprecedented success of the Wagner concert last Thursday evening there will be an extra Wagner night on Tuesday next.

The plot of the new comic opera "Peterkin," which will be brought out at the Royalty Theatre on Monday next, is laid in a Kentish village near the coast early in the present century, during the expected invasion of Napoleon, and centres around the ludicrous personage who bears the title rôle. He is in love with a charming girl, who in turn loves a soldier; "Peterkin" is son of an old miser, and the attraction of gold sovereigns influences the prospective mother-in-law in his behalf, but "Lucy" plans with "Percy Lovel," her soldier boy, to elope from a masquerade and get married. At the bal masqué "Peterkin" drinks too freely, and his father promptly disinherits him, thus losing his charm for "Lucy's" mother, and the girl is wedded to her military ideal.

The title rôle will be created by Mr. Jerrold Mandeville, an Englishman, who played the part of "Lurcher" in "Dorothy."

Mr. Camerana who wrote the music is an Italian, and was born in Vercelli, Piedmont, in 1851. He has produced seven operas in Italy, all enjoying fair success, one being played at thirty-five theatres, and he will conduct the opera here.

Mr. Will Ladislav, the librettist, was born in Nova Scotia, in 1863, of Irish and Welsh parents. He studied under Mr.

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Camerana in Italy and possesses a fine tenor voice beside his literary talents.

"Little Christopher Columbus," the new burlesque opera, by Iwan Caryll, will have its first night on the 28th inst. The two important rôles will be taken by Miss May Yohe, and Mr. E. J. Lonnen; other members of the caste are Mr. Furneaux Cook, Mr. Henry Wright, Mr. George Tate, Miss Effie Clements, Miss Adelaide Newton, Miss St. Cyr and Miss Eva Moore.

Miss Rosamond Hudson, the American cornet imitator, from New York, has arranged to give a series of concerts during the coming season, commencing September 16, at Steinway Hall. She has met with immense success at drawing rooms here, and being a master of her art will undoubtedly reap a rich harvest in London. The concerts will take place every two weeks and she will be assisted by other talent.

Miss Elizabeth Bell, from Detroit, who studied with Mrs. La Grange, of Paris, for the past two years, and during that time acquired a large operatic and concert repertoire, has located in London—at least for the present. She has a high dramatic soprano voice of excellent timbre, and sings with exquisite style and finish. This with her fine appearance and perseverance will certainly win success.

MR. GEORGE HENSCHEL.

A striking illustration of the thorough musical nature developed by the German life is exemplified in that of Mr. George Henschel, whose ancestors for centuries have benefited by the culture afforded by that art in Germany. He first saw the light on February 18, 1850, at Breslau, his great-grandfather being a Pole, so that with the German blood flows some of the Slavic. He commenced with the piano at five, under Schaeffer, and at twelve made his first public appearance as a pianist, playing Weber's Concert-stück. He also took vocal instruction from the same master, and at eight years of age sang "Hear My Prayer," Mendelssohn, at a special service in the University Church, where he was solo soprano.

When seventeen he entered the Leipzig Conservatory, studying composition and piano under Moscheles and Richter, and the voice under Götz, continuing privately with the latter until 1869, developing a fine baritone voice. In the meantime he sang a great deal in public at concerts and festivals, perhaps the most important of which were Carl Riedel's Wagner concerts, where he sang on one occasion in the third act of "The Meistersingers" and the Beethoven Festival at Weimar in 1868, when Liszt conducted. This great master was so pleased with young Henschel that he made him his guest for several weeks, during which time he gave the young musician much valuable advice and encouragement.

In 1870 he went to Berlin, where he studied composition under Frederick Kiel and singing with Adolph Schulze, who was the head of the vocal department of the Hochschule.

At this time he was in great demand as a singer and made many extensive tours in Germany and other countries, meeting everywhere with well deserved success.

At the Nether-Rhenish Festival in 1874 his success was so marked that he was invited to come to London. Three years later he made his first appearance here at the popular concerts, and in 1879 located in the metropolis, where he soon after met Miss Bailey, who eventually became his wife.

The same year he went to America with a concert party including Miss Bailey, and after a tour settled in Boston, where he was appointed conductor of the Boston Symphony Orchestra.

In 1881 they were married, and at the termination of his three years' contract he declined to renew for another five years and came back to London, where they have remained ever since, except when on their tours, which have reached all over the world.

In 1886 he organized the London Symphony Orchestra and after seven years of hard work has made a genuine success of it, while his choir of 200 voices organized last year has done some excellent work. This season he was appointed conductor of a Scottish orchestra, which, though giving over seventy concerts between October and April, will not interfere with his work in London. In the field of composition he has written some good music; a song "Spring," brought out recently, was the most popular song of the season and shows a gift of melody and originality; among numerous other compositions are a gypsy serenade with orchestra, a serenade for stringed orchestra in canon form, a serenade for quartet, 130th Psalm for solos, chorus and orchestra, the incidental music to "Hamlet" for the Haymarket, Progressive Studies for the Voice (which are excellent); over 200 songs, 500 pieces for piano, besides part songs, trios, quartets, &c.

Among the Americans who have enjoyed his tuition during his residence here are Miss Evangeline Florence, Miss Nancy MacIntosh, Miss Everett, Mrs. Alice Estey, Miss Emma Horsford, Miss Margaret Hall, Mrs. Eaton, Mr. Burritt, Mr. Ellsworth Holmes, Mr. J. Henry McKinley, Mr. James Ricketson and many others.

Mr. Henschel is an artist and carries his artistic personality into everything that he undertakes, whether it be teaching, singing, conducting or composing, and his success in life is

due to persistent effort all along these lines, and his power to enlist and hold the interest of others in his art.

MRS. HENSCHEL.

Among the popular American singers that delight the audiences of this great capital may be found Mrs. Henschel occupying a prominent place.

She was born in Columbus, Ohio, in 1860, and early displayed the natural gift of song, receiving instruction from her uncle, Mr. Charles Hayden, until fourteen, when she was placed under Mrs. Rudersdorff, in Boston, for two years.

Her first formal public appearance was at Mr. B. J. Lang's concerts of chamber music. Her reception was enthusiastic, and after further study she made a most successful tour of the Eastern cities of the United States.

This hearty indorsement of her abilities led to her coming abroad for further study and experience. After six months with Viardot-Garcia in Paris she came to London, where she met Mr. Henschel, with whom she continued her studies, soon after appearing at a Philharmonic concert in an air from Händel's "Julius Cæsar," and in a duet with Mr. Henschel. The audience at once took her into favor, and the unanimous indorsement of her most artistic singing and beautiful, sympathetic voice soon brought her plenty of engagements.

From that time her popularity has been increasing, and she has sung at many concerts in England, besides the wonderfully successful tour that she has had with Mr. Henschel in Germany, Russia, Austria, Italy, Belgium and America.

She has had the honor of singing before the Queen and the Empress of Germany.

Mr. and Mrs. Henschel have added an ideal music room to their beautiful residence, so full of precious souvenirs of friends and travel, where the leading musicians of the day frequently meet in friendly intercourse.

FRANK VINCENT.

A Correction.

CINCINNATI, September 4, 1893.

Editors Musical Courier, New York:

IN your issue of last week (August 30), under the heading "Marteau's Engagements," appears the name "Cincinnati Orpheus Society." This is a mistake, though evidently unintentional. The eminent French violinist and his company have been engaged in Cincinnati by the "Orpheus Club," and will appear at the opening concert of the season, November 23.

In explanation of this apparent confusion of titles it may be stated that many years ago, some twenty odd, there was in this city a German mixed chorus called the "Cincinnati Orpheus Society," which flourished for a time, but was disbanded so long ago that many of the present generation of young singers know little or nothing of its having existed. In January of the present year a new male chorus sprung into existence, and after many vicissitudes in the election of a name it was finally decided to adopt the name "Orpheus Club of Cincinnati," under which title the club was immediately incorporated. C. A. Graninger, a professor in the piano department of the College of Music, was unanimously chosen leader, and the support which instantly came to the new club was like magic in shaping its destiny. Rehearsals were begun with a view to giving an introductory concert in the spring, and on April 27 last one of the largest and most fashionable audiences of musical people that ever assembled in the Odeon greeted the first appearance of the new club and assisting soloists, Leonora Von Stosch, violinist, and Mrs. Johnstone-Bishop, soprano. At a subsequent meeting of the club the present season's series of concerts was outlined and the dates fixed.

So pronounced was the success of the Orpheus Club that enthusiasm was imparted to surviving members of the Orpheus Society, and before the close of the past season new life was infused into the older organization, which consolidated with the Philharmonic chorus, electing the latter's conductor, Benjamin Guckenberger, but adhering to the original name.

The German Orpheus Society is a mixed chorus, while the Orpheus Club is strictly and forever a male chorus, with an active limited membership of eighty voices. Here is both a distinction and a difference well to bear in mind.

S. C. HAYSLIP.

Liszt's Letters.—La Mara's edition and collection of 650 letters written by Liszt to well-known people is in process of translation into English, and this translation will soon be published. The letters are said to reveal in their unvarnished variety the real character of the musician.

Bayreuth Next Year.—The Bayreuth Festival performances in 1894 will take place from July 19 to August 19 and embrace thirty representations, including "Parsifal," "Lohengrin" and "Tannhäuser."

Tonic Sol Fa.—It is claimed that there are now in England 500,000 persons who have learned to sing by the tonic sol fa method. A concert was recently given at the Crystal Palace at which 5,000 juveniles and 3,000 adults took part. As a test of skill copies of a specially composed anthem were placed in the hands of the chorus after they had taken their seats, and this sight singing test was quite successful.



"We hear badly and thoughtlessly, because we hear too much."
—Mr. Van Cleave.

AN interesting organ on the other side of the sun is that of St. James', Sydney, Australia. Over ninety years old, a good old instrument age, considering the youth of the colony, it has recently been moved from its original home in the north gallery of the church to a deep recess behind the pulpit. In keeping with structures in the British provinces, it is surmounted by the crown in bold relief, supported on either side by the Episcopal mitre.

In the early days of the colony a mixed choir of male and female voices, some of them professional, sang the music incidental to the service at St. James', which was loud and florid, but now the choristers are all males, attired in surplices.

The chancel of the church is circular and standing out in the centre of the building at the eastern end. It is now proposed, at a cost of some \$25,000, to thoroughly restore St. James'. One of the radical changes will be the erection of a new and spacious chancel. The east side gallery of the church was formerly occupied during service by convicts, being reached by a stone staircase under the tower. The doorway, now bricked up, is clearly perceptible, the steps of the old staircase showing the marks of successive treadings of doubtless many very unwilling feet.

The church seats 2,000 persons. For fifty-five years one old sexton ascended the belfry to ring out the summons to prayer. The late Mr. Joshua Holt, the first pewholder, occupied the same pew for over half a century. The first baptism registered there was that of the late Hon. J. S. Farrell, M. L. A.; 1,700 baptisms have been administered in the old font. The silver vessels for use in communion service were the gift of King William IV. The present Catholic Cathedral of Sydney and the old Anglican Cathedral both contain presents of communion plate. In May last, on the occasion of the Archduke of Austria assisting at the mass, the altar plate presented by the Queen of Spain over a century ago was used.

The first incumbent of the church was Rev. Richard Hill, the second Rev. Napoleon Woodd, now living. The former died suddenly, and in a curious crypt underneath the building lies a small mural tablet said to be "erected" to his memory by the Sunday school children.

All unconsciously to the people who pass St. James' daily, a portion of the old underground space is occupied as a dwelling place by the verger to whose apartments a door gives access to the street.

The crypt consists of one main hall or gallery, with open arched chambers on either side. For many years the late incumbent, Canon Allwood, made one of those recesses his bed chamber during two nights of each week. Residing out of town he came to the church on Saturday and lived in the crypt till Monday. What a historic choir room this would be! It was for some time used as a parish school, though looking much more like a burial vault, the unused portions dusty and musty from age.

There are over forty tablets in the church, all of them extremely interesting. It is breaking the hearts of the older worshippers to have restorations and changes made in this memory home.

The daughter of a Sydney medical man, Dr. C. W. MacCarthy, has been making herself famous as a violinist by

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Musical Instruments & Strings.

HOUSES AT LEIPSIK, BRUSSELS, LONDON.

playing at Mr. Gladstone's town residence, before the Duke of York, Princess May and other distinguished people with remarkable success. She was but ten years of age this month. As a baby in her nurse's arms she could sing any tone struck on the piano, and at a year old sang from memory correctly Sullivan's "Sweetheart's Waltz" and a serenade from "Box and Cox," including a difficult minor transition. She commenced the study of violin at five, under Miss Pedley, of Sydney, not practicing more than half an hour each day. She later studied with Prosper Sainton, of London, and still later with Mr. Arbos. Mr. Santley, Kowalski and Sarasate are among those interested in her future. She is a fragile little creature, with sweet oval face, flaxen hair, golden brown eyes and spirituelle expression, has histrionic ability and is a sweet singer. Her latest fad is the collection of postage stamps for use in a charitable enterprise; 6,400 are made up in neat packages of fifty each.

Dr. Gerrit Smith and family, of New York, have just returned from the gayeties of Southampton to the lovely old family spot which has been in the family for over 100 years, Peterboro, N. Y. They expect to go from there to Richfield, and thence to Chicago, where the Doctor has been invited to give recitals, returning to New York city about September 20.

This able musician with his accomplished wife had a regular ovation recently at Geneva, N. Y., which has the honor of being the former's birthplace and school home. Distributed with the program of a delightful musical entertainment given in his honor, was a list of not less than fifty-three compositions including songs and instrumental pieces of remarkable variety, a score or more in addition being now in the press. For a man of thirty-five, with all the other notable honors he has won, this is a proud showing.

The program embraced several morceaux of Mr. Smith, interpreted by himself, many charmingly rendered songs by Mrs. Smith, glees by the Geneva Quartet, Messrs. Towle, Cheut, Moore and Atchley, ballads by Mr. Purdon Robinson, piano solos by Mrs. Cammann Rose, and violin solos by Mr. Donsek.

Mr. Stubbs, of St. Agnes', with his two boys, blond cherubs, is at Belmar, N. J.

The choir of the Eighty-first Street Baptist Church are back in place. Rehearsals commenced this week, in view of lath and plaster and with the accompaniment of piano and hammer. The structure is undergoing repairs, with a view to killing some aggressive echoes which interfere with the clergyman's eloquence, although organ loft eloquence remains intact. The change was to have been effected before the choir's return, but—you know how it is in New York.

Mr. Charles L. Chaffin is organist. Mr. and Mrs. Schilling, Miss Viola Pratt and Mr. Mook constitute the choir. Dudley Buck's "Benedictus," "Six Days' Work Is Done," by Schlichter, and some advanced work was rehearsed.

Miss Viola Pratt, the new contralto, sang "Just As I Am," by H. P. Banks, as a solo. Miss Pratt's voice is exceptionally beautiful, and she is studying diligently to make it as valuable as it ought to be. Her vacation has been diversified by some very pleasant concert work. First, there was a concert by the Madrigal Quartet at Albany, in which Miss Isabel Stone, Mr. Harry Case and Mr. Beardsley also sang. Next a spring festival performance in Philadelphia, when Miss Pratt sang "O Don Fatale," from "Don Carlos," with four recalls, then a charming operetta in the Catskills, and, lastly, a church concert at West Point, when she sang Millard's "Romona," "When the Heart is Young," and "What's a Little Maid To Do?" She is also booked for a concert in Boston in October.

Mrs. Ogden Crane recommences solo soprano duties in the choir of St. James', Harlem, this week also. Her summer was spent at Bayonne, N. J., in a hospitable old stone "cottage" eighty-eight years old, set in the midst of ocean and country scape, 25 cents distant from New York, commanding a view of the city's glaring eyes, but as removed from its clutching claws as though located in Central Sahara. Among her interesting guests out there was "Mascotte," a wee and weird atom of cathood that came to her during rehearsal in the choir loft of Calvary Episcopal Church, of which she is director. While beating time to the rhythmic measures of Shelley's "Hark, Hark, My Soul" she felt a cuff at her toe and a clutch at her shoestring that made her imagine for a moment a sea crab or lobster had strayed in. Stooping down, she found this atom of fur all eyes and tail, scarcely able to stand for hunger and neglect, making the best of life on a shoestring. Taking the small thing home, she named it "Mascotte" in recognition of the success of the performances which were inaugurated the night of her appearance. She now has flesh on her bones, content in her eye and a grand bell on her neck. Mrs. Crane has changed her studio, by the way, to Chickering Hall, where she expects a very busy season. She has two concerts and an opera on her program already.

Mrs. Geo. Metcalfe is in the venerable home of her forefathers, Morris Mills, Charlotte County, N. B., surrounded by kindred whom she has never before seen. She writes sitting in her grandmother's chair in the spot where her mother stood to be married. The house was built in 1790. She speaks of the noticeably pure and beautiful accent and

enunciation of the people in Her Majesty's Dominion. It is a melodious compromise between that of the Briton and the Yankee, and she is cultivating it for the benefit of her friends in New York.

Mr. H. E. Distelhurst, in his eighth year as tenor soloist of All Souls' Church, New York; Mr. Charles Stuart Phillips, for four years tenor soloist of Central Congregational Church, Brooklyn; Mr. Everett S. Swalm, in his first year as bass soloist at Tompkins Avenue Congregational Church, Brooklyn (before that soloist at Ross Street Presbyterian), and Mr. Frederick Reddall, for six years bass soloist in Lafayette Avenue Presbyterian Church, Brooklyn, comprise the Dudley Buck Quartet of this year, under the musical supervision of Mr. Dudley Buck. There is no likelihood of any change in the personnel, which has existed five years. Twelve concerts are already booked for 1893-4.

Miss Katherine Crawford, erstwhile organist of that truly remarkable house of worship, the Potter Tabernacle, has closed a forty weeks' engagement with the Heywood Concert Company as accompanist and elocutionist. Pretty, young and talented, with a big heart and lots of "go," we wish Miss Crawford success.

The choir of St. Andrew's Protestant Episcopal Church, of Harlem, returned this week from encampment at Woodburgh, Long Island. Mr. Mallinson Randall, organist and choir director, was in charge of the boys, and Mr. Northall, head master of Trinity School, accompanied them as spiritual director. Baseball, all sorts of outdoor sports and athletics formed the summer's entertainment, and the boys are well fitted to commence choir work anew. Two hundred dollars was raised at a concert given in Harlem in April. The party numbered twenty-six.

To quote Mr. Randall:

"I wish these outings might be the rule instead of the exception in boy choir life. If the congregations could only know how the youngsters enjoy themselves when away all together, and the benefits derived in every way, they would surely subscribe sufficient annually to provide for the holiday. The church reaps the benefit in the end. The boys become more attached to their choir, and church and choir director learn more about their boys at two weeks by the seashore than in two years in the choir room."

Mr. Randall is an enthusiastic and efficient choirmaster; his words in this line should have weight with a congregation from which he never asks anything for himself.

Mr. Edward M. Young, choirmaster of the Methodist church, Park Place, Morristown, N. J., is out in some charming ballads, among them "Love or Die," "The Fisher's Widow," "The Meeting Waters," and a charming lullaby. Mrs. Young is a fine singer.

Mr. and Mrs. Albert G. Thies gave as their closing musical performance at Litchfield Springs "An Hour of Song," in which Miss Geran sang "Confession," by Rogers; "The Little Maid Milking Her Cow," Molloy; and "Across the Dee," Coombes, and Mr. Thies sang "Here Below," Daprat; "Come Into the Garden, Maud," "My Pretty Jane," and "Sally In Our Alley." Did anyone know before that Mr. Thies has been in Africa, where he was the friend of Stanley and Chinese Gordon; also that he made a professional tour of the Continent as pianist? Young Master Thies (fifteen months) has just commenced practicing tricks of sensationalism upon an unsuspecting world by having a new molar which was being daily watched for in the lower gum suddenly materialize on the upper one.

FANNIE EDGAR THOMAS.

Mr. Bonvin Protests.

BUFFALO, N. Y., September 1, 1893.

Editors Musical Courier:

ONLY the other day I chanced upon the apparently crushing criticism published in your issue of August 16. If a critic who is displeased with a composition has the right freely to express his unfavorable opinion, provided he deems himself able to substantiate it, the author has no less a claim to be heard if in his judgment the former has, though unintentionally, become a prey to grave misapprehensions which may eventually harm the composer as well as his publishers. You will therefore, I trust, insert the following remarks in your esteemed columns. I shall confine myself to those strictures which seem to demand an answer.

I premise the three movements ("Elevation," "Desire," "Suppressed Sadness at the Joyous Feast"), have indeed "neither relationship of key, &c., nor even a slight reference in anyone movement to either of the others," for the simple reason that, as the title page indicates, they are three tone pictures, not one composed of three parts. If on the same page, moreover, the publishers announce twenty-five voices, as twenty-five sets of parts are required for the first piece, it does not follow that they or the composers "evidently make two parts of the drums" in the second piece.

But let us pass to serious objections. My critic finds it "extremely difficult to see any connection between the titles and the music." He confesses that notwithstanding "the best possible intentions and considerable effort" he failed entirely "in the endeavor to comprehend" the composer; wherefore he says, "It is hardly to be expected that an audience will find a solution of the difficulty during a fleeting performance." I call your attention to the follow-

ing facts: When the first piece ("Elevation") was executed by the Buffalo orchestra (a very favorable account appeared in your own MUSICAL COURIER, March 11, 1891), the papers of Buffalo highly recommended the performance; several of them in terms directly referring to the exception taken by my critic. For instance, the Buffalo "Commercial" (February 17, 1891) wrote: "'Elevation' is an orchestral number exhibiting marked ability. * * * and the composition is well named. Its beautiful strains, as they soar upward, lift the soul of the listener with them above things of this world." The Buffalo "Demokrat," of the same date, said: "The composition is of extremely solemn character (hat etwas acussert Weihevoll), mixed with a certain poetic elevation (poetischer Schwung), the effect of which is inspiring and animating." The Buffalo "Volksfreund," after having heard the third piece in another concert, exclaimed (December 31, 1890): "How thoughtfully the composer selected his title, 'Suppressed Sadness at the Joyous Feast!' A tone poem of grand conception, &c." These passages, written years ago immediately after the performance, render a mistake on the part of my critic more than probable. For the rest, this charge touches rather a matter of individual taste, and can be refuted only indirectly, as by the foregoing extracts.

Much graver is the charge of "objectless rambling," of "inconsistency," of an almost complete "relinquishing of musical themes," and the like. But here the orchestral score shows directly and irrefutably that this stricture is without any foundation whatever. You will excuse me if I go into details. I am compelled to do so.

My critic says: "The first movement begins with a phrase of five bars for first violins alone. In the following bar the clarinet responds with the first half of this theme. Eventually a portion of it occurs in the bass part, but then it is completely set aside until the close, when it reappears but once again, and in threadbare unison as a mere repeat. [This refers to page 10, D.] All else may be characterized

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LOUIS ALBERTI, Secretary.

as an objectless rambling." The immediate continuation of the bars referred to shows a constant use by way of diminution of the first four notes of the theme: bars 10, 13 and 15 in violin and oboe; bars 11 and 12 in horn and cello. The two following pages contain a gradation of bar 16 (14)—cf., the "marcato" passages in the horn, clarinet and oboe—and then the theme is brought to its full development in two entire pages, B—C. The whole orchestra emphasizes it fortissimo, first in imitating counterpoint (cf., *e. g.*, horns III. and IV.), afterward in the trombones, bombardon, cello and bass. My critic therefore has completely overlooked the most important portion of the whole piece. After one page, which is without reference to the theme, there follows one which, with the exception of the first bar, again points clearly to it and introduces its repetition at D, the "threadbare unison" of my critic. It is the dominant idea of the two next pages and extends even to the following half page, 12 (cf., horn and cello; the flutes and oboe, &c., form contrapuntal accompaniment with portions of the same theme). On the remaining page the theme is used in the same way as on the second. Accordingly out of twelve pages which the first piece covers, the theme clearly fills seven and a half pages, and is alluded to in one additional page. And this is called "disappointing inconsistency and objectless rambling."

That one is "led to expect a fugue," because the movement "begins with a phrase for first violin alone," is scarcely meant seriously. Neither can one demand that the passage work, in order not to appear "erratic and strange," should "grow naturally out of the principal theme or subject matter of the piece." For in every somewhat extended composition, as in other similar works of art, there must be contrasts. Besides, "the succession of crotchets and quavers" to which my critic refers, is in the respective passage (pages 4 and 5) by no means the principal point, but only ornamental, enlivening the marcato phrase of the horn, clarinet, &c., which still maintains the original mood. That after the "groups of sixteenths the original motion is reverted to" at B, and "all soon lapses into inactivity again," cannot possibly be asserted by anyone who examines the score. For at B the music continues the enlivened motion by contrapuntal concentration, more numerous eighths, the demi-semi-quaver motion of the violins, whereupon for more than two pages the quaver motion is taken up accelerando by the large majority of the orchestra voices.

"The second piece," writes my critic, "begins also with a theme in the first violins which receives non-response, and is only recognizable as the theme because it is repeated squarely at the close. * * * It is * * * not dwelt upon in any way. * * * Beyond two bars of it being prefixed to two bars of a supposed second subject, it is relinquished." By the way, bars 3 and 4 cannot by any means be considered as "a supposed second subject," since they are but the first phrase transposed. As to the premature abandonment of the shortlived theme, everyone glancing at the score will see at once that the phrase as far as A evolves itself quite logically; the interval of the fifth, resp. the fourth (fourth and fifth notes of bars 1 and 3), is kept up in the diminution or augmentation; the whole is, besides, made still more compact by a second melody in the horn and bassoon, which is independently constructed and united in itself. The passage A-B, which comes next, offers nothing but the theme in continual gradation, with a slight change of the interval between the fourth and the fifth notes. From B (cf., II. oboe, clarinet, horn, II. violin) a part of the theme, viz., first half of second bar, continues but slightly modified in different bars up to and beyond C. Then follow two pages which consistently maintain a second theme as digression; finally to the remaining four and a half pages all that has been said of the first four pages of this piece is to be applied. In the second movement, therefore, the shortlived theme covers no less than eight and a half pages out of eleven!

Let us pass to the third piece, of which my critic writes: "There is no 'introduction' * * * to bespeak attention for any theme * * * nor a technical elaboration, still less development of the * * * themes." Thus the critic. But let us come to facts. Three themes form the basis of the piece, and in the very first three bars the first theme is given fortissimo and in unison by the entire orchestra. It makes its appearance once more with great force, but now harmonized, in bars 6-8, and is then at A dwelt upon in contrapuntal imitation for a whole page. Recurring several times in the larghetto it forms (at G) exclusively for an entire page the transition to a repeat of the allegro. The second theme, expressive of the joyous feast, occurs already in bars 4 and 5, then in the whole following page up to A, and again from the fifth bar before B (cf., trombones and basses) uninterruptedly in more than four pages. At C the third theme, expressing sadness, forces itself in by a dissonant tone. It is at first rendered by the bassoon, while other instruments continue the second theme, afterward it is taken up by most of the other voices, C-D, until it forms, with the first subject, the main portion of the larghetto (cf., the entire pages 33, 34, 37, 38). In the whole piece there are only about twenty-eight bars in which none of the three subjects appears. Indeed, consistency enough!

The criticised passage work of the flute in the larghetto

is calculated to continue for a time the livelier motion of festive music in contrast to the more melancholy accents of the larghetto subject: This combination, I think, corresponds sufficiently well to the title and to the underlying poetic idea of the piece.

But I have, though reluctantly, trespassed upon your patience and kindness. I trust I have convinced every impartial reader, my critic not excepted, of the correctness of my statements in these technical matters. To discuss the intrinsic worth of my compositions I do not consider to belong to my task. Respectfully,

L. BONVIN, 651 Washington street.

A Letter from Otto Sutro.

"RETRAITE," DONSDORF, Upper Franconia, August 13, 1893.

IN accordance with a promise made to your Mr. Floersheim, in Berlin, I give you a few notes of my trip so far. After a somewhat slow and uneventful trip to Bremerhaven I hastened on to Berlin to meet my family. No opera, no concerts, no theatres were in operation, Kroll's alone had its usual double concerts and third-rate operatic performances, hence nothing worthy of note transpired. Our daughters, having finished their course of studies at the Royal Conservatory of Music, under Prof. Heinrich Barth, were anxious to find some quiet spot where they could indulge to their hearts' content in a "dolce far niente." So we started one morning, and soon found ourselves in the famous and classic old city of Bayreuth. After a few days' search we found a lovely spot, most beautifully located a few miles from Bayreuth, a charming villa, appropriately called "Retraite," surrounded by terraced gardens, flowers, woods, an abundance of fruit and a clear, beautiful spring of cool water near the house; all these combined form as "idyllic" a mountain home as anyone could wish for. Here, with two pianos which were sent from Berlin, we idle away our time with music, reading, rambles through the woods, playing croquet, all in delightful contrast with the busy city life. I sat down with the intention of giving you an account of the debut in Bayreuth of Siegfried Wagner as conductor. This notable event took place on August 5 at the Opera House, a most interesting old theatre, which was built during the last century in the times of the "Markgrafen." It is a quaint place, richly decorated and ornamented and in striking contrast with the new Wagner Theatre, which is absolutely devoid of any and all ornamentation, and looks on the outside more like a huge barn than anything else.

The occasion of the concert was an exhibition of what the Richard Wagner "Operatic and Dramatic School" has accomplished during its short existence. It is probably well known to your readers that this school was organized out of funds contributed throughout the world by the great master's adherents, for the purpose of educating and furnishing satisfactory material for the biennial "Buehnenweihfestspiele," as Richard Wagner himself called them. Every attendant at these wonderful performances must be painfully aware of the fact that they have very materially deteriorated in the last few years for the want of first-class artists. A number have been tried, but they do not measure up to the standard of Bayreuth. The audiences that assemble here form the élite of everything that is musical throughout the world hence, they are intensely critical, and are not satisfied with performances that can be duplicated in many of the large cities of both continents. They justly say, "Why spend so much time and money to come here unless the performances are as ideal in character as they formerly were?" The managers are evidently deeply impressed with this most serious state of affairs, for they are making strenuous efforts to find the so much desired new material. As an instance I may mention that a few months ago a Munich photographer happened to be present at a village theatrical performance in the Bavarian Highlands, and was so struck with the voice of a young peasant that he reported the fact to the great Bayreuth conductor Levy, in Munich, who made a special trip to hear him. He thought his voice sufficiently promising to inform Mrs. Cosima Wagner, who also heard him sing, with the result that Mr. Burgstaller is now undergoing a course of free instruction in Bayreuth.

It is not just to criticise the performances at the concert from a high artistic standpoint, for the school has not been in existence long enough to justify such criticism. That the direction is in earnest in conferring the great privilege of a free scholarship only on the most gifted is proven by the fact that out of some twenty-five pupils at the beginning of the season eighteen were dismissed for insufficient talent, and only seven now remain. That these seven or even a small proportion of them should ever become stars of the first magnitude is extremely doubtful.

The interest in this performance among the people of Bayreuth was so great that a few hours after the opening of the box sheet every seat in the house was sold. We purchased our tickets as we thought, according to the diagram, in the third or fourth row of the orchestra. My own I reserved on the extreme left-hand corner, front row, to be near the conductor's stand, and thus to be able to observe him the more closely. I have had some little experience with diagrams and the location of seats, and had furthermore the as-

urance of the ticket agent of its correctness. Judge of our intense astonishment and disgust when the usher directed us to the rear part of the house, and my own seat on the right hand corner, last bench, centre aisle. All protestations were useless, the ushers could not explain it and our party of six had to take the seats assigned to them. The house was crowded to suffocation, and every available spot of standing room was packed with people. Many of the ladies appeared in full evening dress, which gave the brilliantly lighted house an extremely interesting appearance. There was no applause whatever when Siegfried Wagner, coming through the left-hand corner, took his position. With both arms extended straight out before him, the baton in his left hand, he waited some little time, glancing to the right and the left to assure himself of the attention of every player, and with a quick up and down motion of both hands commenced the overture to the "Rienzi." This beating of time with both hands he kept up during the entire evening.

The orchestra was composed of the members of the band of the Seventh Regiment Infantry, stationed in Bayreuth. They had rehearsed diligently and patiently for some time, and the result was a fairly respectable performance. The strings were, however, too weak, the wind instruments completely overpowering them in all forte passages. The wood wind and brass instruments were not in time with each other, nor with the strings, which caused anything but a pleasant sensation at the very beginning of the overture; later on in the evening this effect was not so apparent. Siegfried Wagner appeared to be familiar with the score, but his interpretation lacked decision and fire; his conducting was to a certain extent mechanical, rapid passages were played too slowly, and the tempi throughout were not taken according to the reading of well-known conductors.

The audience appeared to be well pleased, however, for they applauded a great deal, which was continued throughout the evening at the end of each number. Miss Proft next sang "Adriane's" air, third act of "Rienzi." She has a fine alto voice and promises to become a good artist. The third number was a little comedy, by Johann G. Ott, "Twas I," in which five members of the school acquitted themselves very nicely. Miss Mosebach, as the meddling neighbor, particularly distinguished herself. The second part of the concert consisted of the overture, the first and a portion of the second act of "Freischütz." The overture was played with a good deal of spirit, the attack was firm and decided, but in several instances throughout the entire performance the tempi were again taken utterly at variance with established precedents. It was probably a mistake to place the comedy before the opera, for those who took part in both showed evidences of fatigue. This was particularly noticeable with Mr. Breuer, of Cologne, who sang the part of "Max." He is a bright young fellow, quick of perception, intelligent, with a robust tenor voice of good range, who with careful study may one day become a great singer. With a rehearsal every day for a week previous to and two on the day of the concert, his voice was not equal to the taxing part, and during the latter part of the evening he became at times quite inaudible.

I was anxious to hear the other tenore robusto, Mr. Burgstaller, mentioned above, but the small part of "Kilian" did not give him the desired opportunity. Enough was heard, however, to indicate a good voice, and much better execution than could have reasonably been expected from six months' study, evidencing hard work and excellent instruction. It is, of course, impossible to predict anything for the future, but it is reasonable to assume that with careful study he will yet distinguish himself. Another promising singer is Miss Zimmer, who undertook the part of "Agathe." She sang it with considerable execution and intelligent understanding, but the finale of the prayer was a fearful drag. Miss Muller, as "Anna," was quite sprightly; she has a very light, flexible voice, but entirely unsuited to any of the great rôles of the Wagner works. Mr. Mose, of Cologne, and Mr. Bachmann, of Halle, the former as "Kuno" and the latter as "Caspar," proved themselves experienced artists, who kindly assisted at the performance.

The chorus, composed of members of two Bayreuth singing societies, sang as amateurs always sing at operatic performances. The concert closed with a "symphonic

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arrangement" by Siegfried Wagner, which had mainly for its foundation the "Wolfschluchtscene." It was played better than anything during the course of the evening.

I do not know the names of the members of the faculty, but the director, Capellmeister Kniese, is an earnest, able, painstaking teacher, whose whole heart is in his work. Capellmeister Schlosser also is spoken of as a most capable hard worker. It is earnestly to be hoped that during the coming season enough additional material will present itself to justify the high hopes of the founders of the school. It must be confessed, however, that the present outlook is not very promising for a speedy consummation of the so much desired new era.

Siegfried Wagner has a splendid opportunity to distinguish himself. It would be a source of sincere gratification to the vast army of enthusiastic followers of Richard Wagner if his son, as he himself in a letter to the "Figaro," just published, modestly says, "should reach the position in the course of time to conduct all the works of [his] my father."

If the verdict of the Bayreuth audience were to be taken as a criterion, he scored a great success. I cannot fully assent to this opinion, but sincerely hope that his and his family's hopes for a brilliant future may be fully realized.

OTTO SUTRO.

Louise Nikita.

THE prima donna whose portrait we reproduce in this issue was born in the city of Washington, D. C., August 18, 1872, and is a direct descendant of Daniel Boone, the undaunted Kentucky pioneer.

Nikita commenced her musical education under the guidance of Mr. Le Roy at the age of eight years. At the age of eleven she was taken to Paris. Shortly after her arrival in the French capital she was placed in the Institute Rudy and afterward in the hands of Maurice Strakosch, the renowned master and impresario of Mrs. Adelina Patti. Mr. Strakosch was so enchanted with the great talent of Nikita that he exclaimed: "I have never heard such a marvelous voice—it is better than Adelina's!"

When Miss Nikita became fifteen years of age the great "star" discoverer engaged her as prima donna for a period of six years, and in announcing the fact he wrote, "She is a revelation—the incarnation of musical and dramatic genius." Her first debut in Europe was made at Nice in the sunny south of France. From that time she took a prominent place in the ranks of the world's most brilliant artists. This, her first triumph, proved that etymology was right for once, as it assigns the meaning of "Victory" to the name Nikita (pronounced Nee-kee-tah). At her concerts in Paris she was assisted by the veteran tenor, Tamberlik, and the illustrious composers Jules Massenet, Ernest Reyer and Charles Gounod. From Paris she went to London, where she appeared as the star in thirty-five grand concerts under the management of Colonel Mapleson and musical direction of Luigi Arditi, who has just dedicated to her "The Day Dawn" waltz song.

At the close of her engagement at Her Majesty's Theatre (where the concerts were given) she remained in England to fulfill a number of other important engagements before entering upon the great continental tours that have made her famous in the musical world of Europe. Nikita has sung in almost every city in the Old World. Several times she has delighted enthusiastic audiences in England, Ireland, Scotland, Wales, France, Germany, Bavaria, Austria, Hungary, Bohemia, Switzerland, Sweden, Denmark, Holland, Poland, Finland, Russia, Siberia and a part of Italy.

It would require much space to name all the royal personages to whom Miss Nikita has been presented, and from whom she has received many precious presents and marks of distinction in the way of honorary medals and decorations. Among the titles she has merited none is valued above that which she has chosen to follow her name: "Prima donna to the Court of His Highness the Duke of Saxe-Coburg and Gotha." This appointment is doubly cherished by the diva because Ernest II. is not only a Grand Duke, but also a composer.

She has also been the recipient of honorary medals from Germany and the International Academy of Music and Fine Arts, Institute Rudy, in Paris for excellence in art and science. Here success in opera was great from the time she made her first debut at Moscow, March 28, 1889, as "Zerlina" in Mozart's master work, "Don Giovanni." Nikita was then only just out of adolescence, yet the opinion of the most able critics was "that her 'Zerlina' was a creation that would have satisfied Mozart himself."

This was the commencement of a brilliant succession of triumphs. Nikita's next operatic debut followed two days after as "Zerlina" in Auber's melodious opera of "Fra Diavolo." Then came Gounod's "Romeo and Juliet" and "Faust" (these operas were studied with the great composer), "Rigoletto," "La Sonnambula," "Lakmé," "Nozze de Figaro," "Mignon," "Traviata," "Barbier de Seville," &c.

She left Moscow for St. Petersburg to sing in "La Salle de la Noblesse" before the Czar and Czarina. Nikita says that she will ever cherish the souvenir of this grand concert, not alone because of the Imperial presence, but also because she was again honored by having had her great friend,

Anton Rubinstein, there to direct her orchestral accompaniments. During an interval in the program His Excellency the Count Semenov escorted Nikita to the Imperial loge and ushered her into the presence of their Imperial Majesties. The Czarina astonished the Grand Duchesses, the ladies in waiting and the distinguished assemblage by disregarding rigid usages, and shaking the hand of the lucky artist.

Some idea of the popularity enjoyed by Nikita may be formed from the vast number of diamonds and other precious stones, amounting to over \$200,000, that have been presented to her from her admirers all over Europe. She has been the recipient also of two splendid silver and gold laurel wreaths at the Imperial Opera. At her last appearance in Moscow a magnificent silver service, comprising sixty-one exquisitely engraved objects, were placed at her feet at the finish of her last morceau. Added to these trophies are her large wardrobe of elegant operatic costumes and concert gowns.

Nikita's presence in America at this time is due to the following reasons:

Immediately after the close of her operatic season at the Royal Theatre (Kroll's) in Berlin, in May, 1892, she was induced to sign an engagement to appear as the prima donna soprano in 104 grand concerts to be given in Chicago during the period of the World's Columbian Exposition. These concerts, it was represented, would be of the very highest musical order—such as she had always, without exception, been accustomed to take part in. Upon her arrival in Chicago the young diva was astonished to learn that the so-called concerts were to be nothing more or less than a series of performances of a "Vaudeville" or variety character, interspersed with "The Greatest Musical Novelties on Earth," and where eating, smoking and drinking would be allowed and freely indulged in by the audience. Nikita not only promptly refused to take any part in such a show, but also brought an action in the courts to recover heavy damages.

Nikita has been engaged as the chief attraction of the World's Fair Orchestral Association concerts in Festival Hall, where her magnificent singing gives pleasure to thousands and renders honor to her country.

After the fulfillment of a number of brilliant engagements in this country the diva will return to Germany, Russia and Italy, where she will reappear in operatic performances. Mr. Henry Wolfsohn, the New York Musical Bureau manager, is arranging for the return of the famous artist to the United States in the fall of 1894, when everybody will have the opportunity of listening to this noble young American song queen.

Here are a few of her press notices:

PARIS.

["Le Figaro," "Le Temps," "Le Ménestrel," "Gaulois," "La France," "Debats,"]

"Miss Louise Nikita (the court prima donna to His Royal Highness Ernest II.) is the happy possessor of a voice as pure as the finest gold and as brilliant as the diamond's flash."

"There are none with whom we can compare her."

"She is far beyond our realm of criticism."

LONDON.

[Dr. Heuffer, the greatest of all English critics, late of the "Times," "Musical World," "Daily Telegraph," "Chronicle," Etc.]

"Miss Nikita was trained and instructed by Maurice Strakosch, the master of Adelina Patti; however, without that inestimable advantage the young prima donna would have been fitted by nature as a special representative of the lyric art."

"All of her interpretations are ideal. A golden, flexible voice, with an astonishingly wide range—a vocal organization developed to the highest degree—youth, natural grace, refinement, a pretty face and a dramatic talent as extraordinary as it is full of genuine, natural feeling."

LEIPZIG.

["Tageblatt,"]

"We do not believe that any prima donna ever received such a storm of applause as that which greeted Miss Nikita when she stepped on the platform in the Old Gewandhaus yesterday evening. We have often heard this God-gifted singer; we have often joined in the outbursts of plaudits over her magnificent voice. Last night her pure, full and crystalline tones made the walls of our historic concert hall re-echo with a succession of enchanting melodies. That she is a queen among the song birds of to-day is a living fact. All she does is lofty, delicious noble and full of soul—of dramatic fire. Sie singt—nicht anders kann."

["Leipziger Nachrichten,"]

"Miss Nikita's new triumph last night was fully merited. In all that she did (and she did much) she proved that the reward of diligent work is great. Miss Nikita is an established favorite in Leipzig, and no matter how often she may honor our city with her presence the young queen of song will be sure to receive always a rousing welcome."

VIENNA.

Dr. Hanslick (the eminent critic who foretold the career of Adelina Patti) said: "Miss Louise Nikita's voice can be compared only with Patti's when the great singer was in her full bloom."

"Strakosch gave us Patti, and now he has discovered and educated the Nikita."

BERLIN.

["Post," "Borsen Zeitung," "Tageblatt," "National Zeitung," "Lokal Anzeiger," "Kreuz Zeitung," "Der Abend," "Freidenkblatt," "Kleine Journal,"]

"We must repeat that Miss Nikita's elegant interpretation of 'La Sonnambula' entitles her to the stormy applause she received."

"With one step she has taken a place side by side with Sembrich and Patti."

"What Miss Nikita does is simply marvelous."

"She possesses that gift of song which God bestows at long intervals upon the most highly favored of mortals."

"Her renderings are full of grace and dramatic animation. Whether she gives out the notes loud and full or lets them die away,

the quality of her wonderful voice is always sympathetic—which must ever be considered the highest excellence in singing."

"Miss Nikita is a mistress in the old school of bel canto."

"The immense success she made last night was fully merited. The delicious sentiment she imparted in the rôle of Zerlina was continued throughout the entire opera and her exquisite singing would have warmed a heart of stone."

"The great visionaire arie in the third act ('La Sonnambula') was given with meisterschaft."

"The dreamy elegance of her sotto voce and the thrilling effect of her forte have never been excelled."

"Her trills, floritures, staccati, portamenti, sostenuti—her temperament—everything with which she has been exceptionally gifted, are blended together in one harmonious ensemble."

"Her electrifying rendition of the waltz aria ('Romeo and Juliette') aroused the public to the highest pitch of enthusiasm. Her mastery over the pianissimo enabled her to delight us with the most perfect rendition of Brahms' 'Wiegenlied' that we have ever heard."

WARSAW, POLAND.

"Her impersonation of 'Juliette,' in Gounod's opera, was certain has never been equaled. It was ideal."

"Miss Nikita's interpretation of 'Gilda' in Verdi's 'Rigoletto' was not merely good—it was perfect."

"Her immense triumph in the rôle of 'Marguerite' last night at the Imperial Opera House was magnificent."

"As 'Lakmé' in Delibes' oriental opera Miss Nikita proved to us that with her nothing is impossible."

"Miss Nikita's appearance in the rôle of 'Elsa' in Richard Wagner's beautiful opera was a grand success from the start to the finale."

MOSCOW, RUSSIA.

"Her 'Zerlina' is a creation that would have satisfied Mozart himself."

"Her singing and acting are describable in one word—Perfection."

"The first shall be last and the last shall be first," says the proverb. We have heard Patti in her best days. We have now become acquainted with and heard the American nightingale—Nikita."

ST. PETERSBURG, RUSSIA.

"Come back to us, Nikita! Your name belongs to us and you belong to your name, because you are victorious."

"Miss Nikita's instantaneous leap to fame and fortune proves that etymology is right in giving the meaning of victory to her name."

"Last night the great hall of the nobility was again filled to overflowing, while hundreds of our citizens, anxious to get a peep at the prima donna, paid for the privilege of standing in the corridors when the artist passed out. This evening Antoine Rubinstein conducted Miss Nikita's orchestral accompaniments, and after the finale in the 'Jewel Song' the great musician threw down his baton and joined in the thunders of applause. The Empress and court were present. Gounod (with whom Miss Nikita studied the rôles of 'Marguerite' and 'Juliette') was right in saying that 'Miss Nikita not only possesses a superb voice, which she uses with irreproachable skill, but what is of equal importance, she is a musician and filled with the fire of dramatic genius.'"

CHICAGO.

["Inter Ocean," June 23, 1893.]

America, during recent years, has furnished many singers from Al bano to Van Zandt that have witched the Old World with their voices, and it must be confessed that Miss Nikita is one of the most brilliant as well as one of the most youthful and accomplished of all these exponents of song. Her voice is not only remarkable for its extent of range, its smoothness and its fine quality, but the skill with which it is controlled and the finesse of phrasing. It is a very high voice, pure and crystalline, and remarkable for the breadth and fullness of the middle voice and the sonority of the lower tones. Nature has primarily gifted Miss Nikita with a rare voice, and she has nurtured it with artistic, fostering care. Last evening her selections embraced a variety that displayed her in all classes of music and showed the several schools of the French, Italian and German. The cavatina from "Ernani," as rendered by Miss Nikita was undoubtedly the finest bit of work that has been heard here this season, and her run of the chromatic scale in the polonaise from "Mignon" was exquisite—quite perfection itself. The Russian nightingale song was beautifully given.—(Criticism by Mr. Charles Nixon.)

["Chicago Record," June 12, 1893.]

"When Miss Nikita sings she sets the blood tingling and electrifies the senses. Last night her voice set the air into a melodious motion all around the vicinity of Morgan and Monroe streets."

["Chicago Evening Post,"]

"She has a voice of great sweetness and power, and she sings with a purity of intonation and a warmth of feeling that thoroughly captivates an audience. Her style is extremely finished and her technical skill is remarkable."

["Tribune," April 30, 1893.]

"A prima donna who ranks in importance with the greatest artists in the musical centres of Europe and who has been officially invested with the title of 'Court Singer to His Royal Highness the Duke of Saxe-Coburg Gotha.'"

["Chicago Herald," June 24, 1893.]

"With a magnetic presence accented by a jaunty Psyche knot and a captivating manner that established the entente cordiale between herself and her audience at once, it only remained to demonstrate vocal accomplishments to place her upon the pedestal upon which only the favored daughters of song are permitted to stand. This achievement was hers before the conclusion of the first number ('Ernani Involami'), and it only remained in subsequent numbers to accent the impression already made by giving such a wide variety of selections as would test most severely the resources of any prima donna. From the florid pyrotechnics of the 'Mignon' polonaise, that world famed

Announcement.

Mme. ROSA LINDE,

The Greatest American Contralto,

Has just been engaged as Prima Donna for the first American Tour of

HENRI MARTEAU.

The Great French Violinist.

Mme. LINDE's own Concert Company may be secured for March and April, 1894, and also for season of 1894-95, by addressing

R. E. JOHNSTON, Manager,

BELVEDERE HOUSE,

NEW YORK CITY.

NOTE.—EDWIN M. SHONERT, the Eminent Pianist, will also be connected with Marteau's great tour through America

test of coloratur singers, through a budget of highly ornamented nightingale songs to a Chopin nocturne and the sweet simplicity of 'The Last Rose of Summer' is a range of musical style and quality that but few singers could undertake with any hope of a successful issue. Yet Miss Nikita, with an assured confidence in her own powers that the event fully justified, submitted to the test and emerged in triumph. With the freshness that belongs only to the period of youth and early maturity, coupled with a flexibility and agility that comes with the most thorough and systematic training, she also possesses that artistic temperament without which superior vocal gifts are seldom made conspicuously available. The color of her voice and the manner of her execution must be deemed artistic throughout her entire effective range."

[The "Figaro," Chicago, June 22, 1893.]

"The young queen of song."

TRIUMPH WON BY NIKITA.

Miss Nikita is winning bright laurels by her singing at the World's Fair, in connection with the popular orchestral concerts in Music Hall. Yesterday afternoon one of the largest audiences that has assembled on any similar occasion applauded, encored and recalled Miss Nikita until the fair cantatrice was compelled by fatigue to decline further response. Her popular triumph was complete, and her singing was a surprise to all who listened to her voice for the first time. Its richness and freshness and the exquisite trilling, which she accomplishes with such ease, delighted all hearers. Men arose from their seats and shouted "bravos," ladies endangered their gloves by their less demonstrative, though equally hearty hand clapping, while Miss Nikita smilingly bowed acknowledgment of the compliments.

Miss Nikita sang the grand cavatina from Verdi's "Ernani." The brilliancy of her execution was marked and she was enthusiastically encored, responding with "I dreamt that I dwelt in marble halls," from Balfe's "Bohemian Girl," which pleased quite as much as the first selection, though it is not so florid and does not make such demands upon the voice. Encores were again demanded, but the singer responded only by bowing her thanks.—Chicago "Herald," September 2, 1892.

The New York Philharmonic Club.

EUGENE WEINER, DIRECTOR.

THE New York Philharmonic Club is now in the sixteenth year of its existence. With pardonable pride can Mr. Weiner, its founder, look back upon an unbroken number of years of triumph.

It speaks well for the taste and musical capabilities of the people of this country that from a start of six concerts during the first year the club should now have to travel eight months, playing in a different city every night, and still find it impossible to fill all the engagements and applications for concerts which are continually being received by its management.

Mr. Eugene Weiner, the director of the club, has a world wide reputation as a flute virtuoso.

Mr. Sol. Marcosson, of whom we shall say more below, is a violin virtuoso of high order.

Mr. Carl Barth is a violoncello virtuoso of great merit.

Mr. Frank S. Porte has won the well merited admiration of numerous audiences in both hemispheres, and Mr. George F. Sauer, the viola soloist, and Mr. S. Elkind, who presides at the double bass, have held the most flattering positions in celebrated orchestras here and abroad; while the admirable and attractive vocalist,

MISS MARION S. WEED,

who is to assist the New York Philharmonic Club for the third year, has gained so many triumphs with her sympathetic voice that she is now placed in the front rank of concert singers.

Her voice is a mezzo soprano of remarkable compass, of sweet and velvety quality, well fitted for her work, be it operatic airs, songs or oratorio.

In the short time that this young lady has graced the concert stage she has sung in concerts in nearly every prominent city in this country. Miss Weed sang with the orchestra under Anton Seidl, and was highly praised by the director for her artistic singing.

The past two seasons Miss Weed accompanied as prima donna the New York Philharmonic Club, and visited with this successful organization all the principal cities between the Atlantic and the Pacific coasts. Her reception everywhere was cordial and enthusiastic on the part of the public as well as the press. It will please the many friends of the artist, as well as those of the New York Philharmonic Club, to learn that she will appear again next season in the concerts of this celebrated organization.

EUGENE WEINER.

Among our flutists Mr. Eugene Weiner has for many years been a prominent figure. All our music lovers have become familiar with his countenance in the Thomas Orchestra, as also the New York and the Brooklyn Philharmonic societies. On his frequent trips to Europe the greatest living composers honor Mr. Weiner by their best efforts, and he never fails to bring a great number of compositions dedicated by them to himself as well as to the New York Philharmonic Club. He is the soul of this eminent organization, and the ambition and deep interest he displays in its welfare are really admirable.

MR. SOL. MARCOSSON

was born in Louisville, Ky. He studied for five years under D'Ahne and Joachim, gaining very great success both as a quartet and solo player. His reputation as a player has caused him to be much sought for even in classical Berlin and the neighboring North German cities. He has

made two concert tours in Italy and England, eliciting high praise from very rigorous critics.

Here are a few testimonials:

Mr. Marcosson understands how to enchain the hearts of his listeners by his artistic violin playing.—Berlin "Lokal Anzeiger."

This young American, whose wonderful natural gifts have been fully developed in our high school for music, knows how to "handle his bow" in a way so dexterous that the strings seem to fairly ring with harmonies which reach the innermost recesses of all sensitive hearts.—"National Zeitung."

The violin virtuoso, Mr. Marcosson, who had once played before our people, caused a lively anticipation of enjoyment. That he is the favorite pupil of the king of violinists, Mr. Joachim, we can easily believe; we can also credit the report that the master is very proud of his pupil, who in all great and fine points is himself already a master.—Berlin "Journal."

MR. CARL BARTH

was born in Weimar, Germany. In 1890 to 1891 he accepted an engagement with the Imperial Court Orchestra.

He played also under the efficient leadership of Professor Reinecke as first and solo 'cellist, and with the orchestra of the Leipsic Conservatory.

In harmony, counterpoint and fugue he received his instructions from the great masters, Prof. Dr. S. Jadassohn and Prof. C. Piutti, the great organist of the Church of St. Thomas, Leipsic.

The following letter from Prof. Dr. Jadassohn explains itself:

Mr. Eugene Weiner:

DEAR SIR AND VERY ESTIMABLE FRIEND—I am pleased to be able to send you my most cordial greeting with my former pupil, Mr. Barth. Above all accept my heartiest congratulations to the engagement of the most brilliant artist for your Philharmonic Club. I am



convinced that he will become a valuable member of your excellent association. Mr. Barth is not only a first rank 'cello virtuoso, but also a thorough and well trained musician, and in chamber music well versed and equipped.

Accept once more my hearty congratulations, with the assurance of my highest consideration and esteem as your old friend.

LEIPSIK, June 4, 1893.

S. JADASSOHN.

GEORGE SAUER

was born in Buffalo, N. Y., and went to Leipsic, Germany, for his musical education. The fact that he wound up his stay in Germany as a member of the renowned Gewandhaus Orchestra speaks well for his achievements and his ability. Since his return to this country Mr. Sauer has been a member of all the foremost orchestras, including Anton Seidl's and the Boston Symphony Orchestra.

FRANK S. PORTE.

Mr. Frank S. Porte was born in the city of Brooklyn, N. Y. Two years ago Mr. Porte went abroad and studied in the renowned Brussels Conservatory, of Belgium, under the instruction of Eugene Ysaye, one of the greatest living artists of the French, Belgian and Italian schools, after which he accepted the engagement as violinist of the New York Philharmonic Club.

S. ELKIND,

was born in Moscow, Russia, twenty-eight years ago. He studied in the celebrated Conservatory of Moscow, of which Nicolaus Rubinstein was the director. After the completion of his studies he became a member of the Philharmonic and Symphonic Societies of Moscow. Mr. Elkind has played under the most celebrated directors, as Lamoureux, Colonne, Tschaikowski and others, and traveled as soloist, undertaking several concert tours through Russia and other countries. He is a great soloist on his instrument, the double bass.

It may be easily imagined that with such a personnel as the above the Philharmonic Club will have a most notable season.

Thomson Recitals.—The announcement is made that the Bureau of Music has engaged the well-known English soprano, Agnes Thomson, and James F. Thomson, baritone, to give a series of eight popular song concerts at the World's Fair during the latter half of the present month. The first will take place about the 16th inst.

The National Conservatory of Music.

ENTRANCE examinations at the National Conservatory of Music will be held as follows:

Singing.—September 21, 22, 23, from 9 to 12 A. M., 2 to 5 P. M. and on the evening of the 23rd. Chorus, 8 to 10 P. M.

Piano.—September 26 and 27, from 10 to 12 A. M., 2 to 5 P. M.

Violin, Viola, Contrabass, 'Cello, Harp.—September 28, from 10 to 12 A. M. and from 2 to 5 P. M.

Orchestra and all Wind Instruments.—September 29, from 2 to 5 P. M.

Composition (Dr. Dvorák's Class).—October 2, from 9 to 12 A. M. and 2 to 5 P. M.

The faculty of the Conservatory for the present year will be as follows:

Director.—Dr. Antonin Dvorák.

Singing.—Mr. Romualdo Sapio, Mr. Christian Fritsch, Mrs. Beebe Lawton, Miss Katharine W. Evans, Miss Annie Wilson, Mr. Wilford Watters, Mr. Oscar Saenger, Mr. Harry Burleigh.

Operatic Department.—Mr. Gustav Hinrichs.

Oratorio Class.—Mrs. Beebe Lawton.

Piano.—Mr. Rafael Joseffy, Miss Adèle Margulies, Miss Elinor Comstock, Mr. Bruno Gortatowski, Mrs. Jessie Pinney Baldwin, Mr. Leopold Winkler, Mr. J. G. Huneker.

Preparatory.—Piano.—Miss Mabel Phipps, Miss Adelaide Okell, Miss Carrie Konigsberg, Miss S. Dabney, Mr. Albert Mildenberg, Mr. R. Goldmark, Mr. Paul Bolin.

Organ.—Mr. Samuel P. Warren, Mr. John White.

Harp.—Mr. John Cheshire.

Violin.—Mrs. Camilla Uro, Mr. Juan Buitrago, Mr. Leopold Lichtenberg, Mr. Joseph Kovarik.

Viola.—Mr. Kovarik.

Violoncello.—Mr. Victor Herbert, Mr. Emile Knell.

Contrabass.—Mr. Ludwig Manoly.

Flute.—Mr. Otto Oesterle.

Oboe.—Mr. Arthur Trepte.

Clarinet.—Mr. Richard Kohl.

Bassoon.—Mr. Adolph Soht.

French Horn.—Mr. Carl Pieper.

Cornet.—Mr. Carl Soht.

Trombone.—Mr. Frederick Letsch.

Composition.—Dr. Antonin Dvorák.

Harmony and Counterpoint.—Mr. John White, Mr. Maurice A. Strathotte.

Harmony.—Mr. Michael Banner, Mr. Edward B. Kinney, Mr. Rubin Goldmark.

Solfeggio.—Mr. Alberto Francelli, Miss Leila La Petra, Miss Carrie Konigsberg.

Chamber Music.—Mr. Leopold Lichtenberg.

Orchestra and Chorus.—Dr. Dvorák.

History of Music.—Mr. Henry T. Finck.

Diction.—Mr. W. V. Holt.

Italian.—Mr. Pietro Cianelli.

Stage Department.—Mr. M. Bibeyran.

Fencing.—Mr. R. Senac.

Accompanist.—Mr. Ernesto Belli.

Thoroughly convinced by the success of its first concours that through a yearly award of prizes for the best works American composers and librettists will be encouraged and stimulated to higher efforts, the conservatory announces its second annual concours, the subjects and conditions to be as follows:

For the best grand or comic opera (opera comique), in one act.

For the libretto for a grand or comic opera (opera comique).

For the best symphony.

For the best overture and cantata.

For the best string quartet.

1. The prize for opera and comic opera (opéra comique) is open to all regardless of age; competitors for the remaining prizes should not be above forty years of age. All composers and librettists must be natives of the United States.

2. Each work should be submitted in manuscript form and be absolutely new to the public.

3. The merit of each work will be passed upon by a special jury of five competent judges.

4. The works to which the prizes shall be awarded will be made known to the public under the auspices of the National Conservatory of Music.

5. The National Conservatory of Music of America reserves the right to give two public performances of the works to which prizes shall be awarded, which works shall afterward be the property of their respective composers and authors.

6. Manuscripts must be sent in for examination to the National Conservatory of Music of America, 126 and 128 East Seventeenth street, between September 1 and October 15, 1893. Each composition requiring the co-operation of an orchestra for its performance must include the orchestral score. The orchestral parts need only be furnished by the successful competitors. The public award of prizes will be made on or about March 14, 1894.

Emma Heckle at the Fair.—Miss Emma Heckle sang at the World's Fair last Wednesday, giving an aria from "Figaro," and for an encore Lassen's "Ah, 'Tis a Dream." Miss Heckle made a great success with the orchestra as well as with the large audience present.

NEW YORK VOCAL INSTITUTE,

97 Fifth Avenue, NEW YORK.

Voice Culture and singing for Home, Church, Concert, Oratorio, Opera and Teaching. Beginners and the most advanced. Over 200 Class Lessons during season. All students have private lessons. Tuition rates according to teacher. Season of 1893-94 begins Sept. 18 and ends June 5. Total expenses for entire season, including room, board, piano, music, tuition, classes, &c., \$470 to \$640. New York gives best opportunity to hear opera, oratorio and other music and all the great artists. To live in New York is to become educated. Send for catalogue.

FRANK H. TUBBS, Musical Director.



Miss Celeste Nellis.—Miss Celeste Nellis, pupil of Wm. H. Sherwood, played yesterday at the World's Fair at the concert of the Modoc Club. It was Kansas Day, and Miss Nellis' playing is appropriate because she is a Kansas girl, coming from Topeka. With players of that kind in the far West there is abundant prospect for a healthy musical future.

W. Edward Heimendahl.—After enjoying a voyage to Europe and return, Mr. W. Edward Heimendahl, conductor and composer, has returned to Baltimore to resume his work. Mr. Heimendahl will engage in a musical venture during the coming season, which will be duly announced.

Towers Resumes.—At this time, when the banks are resuming, Mr. John Towers finds it proper to follow the good example by resuming his teaching in New York, and he can be found at 9 East Seventeenth street, Union Square.

M. M. P. U. At Home.—The Musicians' Mutual Protective Union formally opened their new club house at Ninety-first street and Third avenue on Tuesday afternoon of last week in the presence of a large number of invited guests.

C. F. Tretbar.—Seasons may come and go, but Charles F. Tretbar, the well known impresario, retains his vigor and does a wonderful amount of work. One cannot see him without thinking of Paderewski and other great celebrities who have been under his management. He can reflect when the time comes—and may it be a long way off—for him to cross to the other shore that he has helped to gladden this world with music and brought much joy to many musicians and the public at large. Mr. Tretbar's reminiscences are always entertaining and interesting.—"Commercial Advertiser."

An Ashforth Pupil.—Miss Minnie Behnne, a talented pupil of Mrs. Ashforth, sailed on the "Saale" last Saturday to perfect her voice abroad.

A Canadian Vocalist.—Zippora Monteith-Fischel, after a six months' stay in Vancouver, B. C., has decided to return to New York, the rigorous climate of British Columbia having proved very trying to her voice.

The German Conservatory.—The New York German Conservatory of Music has again opened its doors to a large number of students.

Are Visiting Friends.—Miss Louise Hamilton and Mr. Herbert Wilson are visiting friends in this city previous to the opening of their winter season at Saratoga on September 25.

Mr. Wilson's recent compositions are shortly to be published by Wm. A. Pond & Co.

New York College.—The New York College of Music, Alex. Lambert, director, has opened for the fall term. Among the new features is an operatic department under Mrs. Nicolesco and Victor Clodio.

Flavie Van den Hende.—Miss Flavie Van den Hende, the young Belgian 'cellist, has just returned from filling an engagement at Richfield Springs, where her original engagement of two weeks proved so successful that it was lengthened into seven weeks. Of Miss Van den Hende's playing the Richfield "News" has as follows:

She is the only woman pupil of the great Servais, and does him honor. Her intellectual grasp of masterly themes and her technical ability to illustrate them on her chosen instrument are alike broad and keen. She bows with the strength of a man or the tenderness and delicacy of a woman.

Kronberg Gets Marteau.—Through an error Marteau was announced to play in Kansas City, under the auspices of the Apollo Club, of that place, instead of which he will be under the local management of S. Kronberg.

The Gramms.—Niagara-on-the-Lake, August 28.—[Special.]—The sacred concert given at the Queen's Royal last night in aid of the Toronto Home for Incurables was a most successful affair. It was arranged by the kindness of Emil Gramm and Mrs. Gramm, of New York, two gifted artists, who at present are staying at the hotel. Mr. Gramm is director of the Scharwenka Conservatory of Music, New York, being associated with Xaver Scharwenka, the renowned pianist, in the control of one of the leading musical colleges of the metropolis. Mr. Gramm is a most accomplished violinist. Mrs. Gramm has a wonderful mezzo-soprano voice of the greatest range and power, as well as sweetness and richness of tone. It was heard to splendid advantage in last night's concert. Her numbers were: "Fear Not, O Israel" (Dudley Buck), the beautiful excerpt from the "Cavalleria Rusticana," intermezzo to the words "Sweet Be Thy Rest," "Paul Rodney's sacred solo, "Calvary," and "Hope in the Lord" (Händel), with violin ob-

ligato by Mr. Gramm. These numbers were all magnificently rendered and showed the marvelous quality of the singer's organ, in which her deep contralto tone was as beautiful as her pure soprano notes. She held her audience spellbound, and when she had finished her exhaustive selections even more was requested. Mrs. Gramm graciously responded with Gounod's "There is a Green Hill Far Away." Mr. Gramm proved himself a thorough master of his instrument in his rendition of Leonard's "Adagio" and Prume's "Melancholie." Miss B. B. Webster, of Cincinnati, assisted with a rich and true mezzo-soprano, her numbers being "Saviour, I Come to Thee" and "But the Lord is Mindful" (Mende). Miss Chopitea, of Toronto, completed an admirable program with a piano solo. The audience was very numerous, the hotel ball room being filled to overflowing. Mr. R. L. Patterson, of Toronto, acted as chairman, and a goodly sum was realized for the charitable object.—Toronto "Empire."

De Zielinski.—The well-known Buffalo pianist, J. De Zielinski, and the rising young tenor, C. Walter Goetz, are this week in Chicago, after which Mr. De Zielinski leaves South on a prolonged professional engagement.

Liebling.—Mr. Emil Liebling has resumed lessons at his studio at Kimball Hall, Chicago. His first chamber concert will take place in October, assisted by Mr. Bruno Steindel. The Liebling Amateurs will also resume their regular meetings shortly.

Rivarde Reopens.—Professor Rivarde's School of Vocal Art has reopened for the season at 30 East Twenty-third street.

A Musical Memorial.—Edward F. Searles, who married Mrs. Mark Hopkins, widow of the California millionaire, is putting an organ in Grace Church, San Francisco, as a memorial to his wife. She was for many years a member of this church, which stands two blocks from her turreted mansion, which has been given to the State of California as the Hopkins College of Art. Mr. Searles is personally supervising the construction of the memorial organ; he is quite familiar with the requisites of such an instrument, being an amateur of no mean ability, and having a fine organ in his house at Great Barrington, Mass.

Carlos Hasselbrink.—Mr. Carlos Hasselbrink, formerly concertmeister at the Metropolitan Opera House, of the Symphony and Oratorio societies, and with Mr. Anton Seidl and Hans von Bülow, begs to announce to his friends and the public that he has returned to New York city and has opened a school for violin playing, both for beginners and advanced students. Special attention will be devoted to that much neglected branch of the art—ensemble playing. To the earnest student of piano particular attention is called to the fact that Mr. Hasselbrink has made a specialty of teaching pianists the literature of ensemble music, sonatas, trios, quartets and quintets for piano and strings. It is a sign of the times that no pianist of any pretensions in Europe considers his or her musical education finished until after a thorough course of ensemble playing.

Mr. Hasselbrink's methods of teaching are founded upon the great Belgian school of which Leonard, Massart, Vieuxtemps, Wieniawski, Marsick, Ysaÿe, Musin, Marteau and others are worthy exponents.

Lessons given privately or in classes of two or three. For terms and particulars apply at Mr. Hasselbrink's violin studio, 106 and 108 East Twenty-third street, Room 10.

Hans Jung.—Mr. Hans Jung, a talented young composer and baritone from Berlin, has made New York his home.

The Lavins.—Wm. J. Lavin and his talented wife, Mary Howe, sailed last Saturday on the "Werra" for Milan to sing in opera there. They will return early in March and will make a three months' concert tour through the country.

Victor Herbert.—Victor Herbert has completed a comic opera, which is now being inspected by Lillian Russell. He is at work on his second concerto for 'cello and orchestra, which may be heard in one of the Philharmonic concerts this coming season. His new song, "Cradle's Empty, Baby Hasn't Come," will soon be published.

Nebraska Conservatory.—A very pleasant reception was given at the Nebraska Conservatory of Music last Wednesday evening, at which addresses were made by Governor Crouse and others, and a good musical program was presented.

Flagler.—I. V. Flagler opened the new organ in the Wellsville (N. Y.) M. E. Church last Wednesday evening in the presence of a large audience.

Wilczek.—Franz Wilczek, the well-known violinist, will marry on October 3 a talented young lady of Pittsburgh.

Marteau Delayed.—On account of the extraordinary number of applications which are being made for Henri Marteau and his company, the management take great pleasure in announcing to the music loving public of America that the concert tour of this wonderful artist will be extended until the end of March. This, however, will necessitate the cancelling of his Worcester festival engagement, September 28 (which has been satisfactorily adjusted with the directors of the association), and the postponement of his other contracts in order to permit Mr. Marteau to fulfill his numerous European engagements, which will not

terminate until November 9. His first appearance in this country this season will be at Cincinnati with the Orpheus Club, and in New York city on December 15 and 16 with the Philharmonic Society at Carnegie Music Hall.

It is Bruchhausen.—In our last issue the name of the Bruchhausen brothers, who have just opened a conservatory in Brooklyn, was incorrectly given as Bruckhausen.

Three Performances of Wagner Opera in Philadelphia.—Materna and Emil Fischer have been specially engaged by Mr. Gustav Hinrichs to appear in "Lohengrin," "Fidelio" and "Walküre" next week, beginning Monday, the 18th, assisted by Selma Koert-Kronold, soprano; Karl Riese, baritone, and Baron Barthald, tenor. Materna sings "Ortrud," "Fidelio" and "Brunhilde"; Emil Fischer, the king in "Lohengrin," "Rocco" and "Wotan."

Callers.—Mrs. Anna Lankow, the popular contralto; Flavie Van den Hende, the Belgian 'cellist; Miss Maud Welch, of Brooklyn; Gustav Hinrichs; Fredk. Brandeis, the composer; E. M. Bowman and Anthony Stankowich were among the callers at this office last week.

Broderick.—Miss Emma Broderick has returned from her summer vacation and has resumed her classes at 123 West Thirty-ninth street.

Adolph Schussel Dead.—The violinist and violin teacher Adolph Schussel died on August 27, of Bright's disease. He was well known in the musical fraternity here.

Belari Again Honored.—Emilio Belari, the eminent vocal physiologist and teacher, has been decorated by the President of the Republic of Venezuela with the gold medal of the Bust of the Liberator for his scientific, artistic and literary merits. The medal and the diploma signed by the President of this republic were accompanied by a very honorable communication signed by the Secretary of Foreign Affairs.

The Serranos.—The city studio of Mr. and Mrs. Serrano, the well-known vocal specialists, has been opened for the winter season.

Mrs. Ogden Crane.—Mrs. Ogden Crane's vocal studio will be located during the season 1893-4 at Chickering Hall.

Mallie Rescues Emil.—Emil Levy, the well-known pianist and manager of Weber's warerooms, was in swimming at Rye last week. He became exhausted, and if it hadn't been for the efforts of Miss Mallie Beck, the contralto (a former pupil of Anna Lankow), it would have been a serious matter for Emil. As it was, he just escaped with his life. Miss Beck is just the build for a life preserver, and Mr. Levy is duly grateful for her nautical efforts in his behalf.

Remenyi.—Eduard Remenyi, the violinist, leaves for Europe this week, to be gone two months.

Stolen Instruments.—What has become of the violin, the viola and the 'cello stolen from John Eller, Esq.? One of the instruments has been traced to the vicinity of Union square.

NOTICE.—Mr. Charles B. Hawley, having severed his connection with the Metropolitan College of Music in Fourteenth street, may in future be found at the New York School of Opera and Oratorio, 106 and 108 East Twenty-third street.

The Paris "Lyric" Theatre.—The project of having a lyric season at the Porte Saint Martin has come to naught. Messrs. Manoury and Alexandre, however, are negotiating with Mr. Colonne with a view of adding opera to the concert season which Colonne and Derembourg are contemplating at the Eden.

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American Contralto.
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OF
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The Musical Courier.

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—BY THE—

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NEW YORK, WEDNESDAY, SEPTEMBER 13, 1893.

Telephone - - - 1253-18th.

EDWIN ASHDOWN, the music publisher, of 1 and 3 Union square, left on Monday for a three weeks' run among the Western trade. Mr. Ashdown has some attractions in the shape of new publications to offer which music dealers will appreciate.

WM. KNUDSON, formerly connected with the "Musical Mirror," has commenced business as a dealer in sheet music and musical instruments at 106 East Twenty-third street.

Mr. Knudson is a musician and an instructor. He will combine teaching with his business as a dealer.

ENCOURAGING reports reach us from every direction. "We are running 10 hours per day, six days in the week," writes the Prescott Piano Company, of Concord, N. H. "The large addition to our factory building is being completed and will be ready for occupancy by October 1. Our outlook for September is better than it was one year ago."

PRESIDENT PETER DUFFY, of the Schubert Piano Company, returned from the West last week. Mr. Duffy, with his family, has been sojourning in Chicago in attendance at the World's Fair.

The Schubert pianos will now be pushed to the front for fall business with the customary zeal of Mr.

Peter Duffy, than whom a more active and satisfactory representative of a piano manufacturing concern cannot be found.

WE offer our congratulations to Mr. Daniel F. Treacy, of the Davenport & Treacy Company, who marries to-day at Stamford, Conn. The lady is Miss Theodora D. Carter, one of the members of the Carter family, of Connecticut. The wedding trip includes a trip to the World's Fair.

SEE editorial "What's This?" The Chicago papers have stated that a syndicate has been selling diplomas at the Exposition. Has anyone been disposing of forged diploma reports or for legitimate favors giving out reports to firms which are supposed to be genuine, but have all the appearance of frauds? There is something rotten not only in Denmark but in Chicago. Look out!

THE Braumuller Company are reaching out for fall trade about this time. Otto Braumuller has returned from a short and satisfactory business trip, and on Monday of this week their Mr. Wigand took his departure for an extended Southern and Western trip.

The wareroom on Fifth Avenue, recently opened by the Braumuller Company, will be looked after by Mr. Braumuller himself for the present.

A NUMBER of employees of piano and organ exhibitors at the booths in the Exposition have been severely rebuked by their employers for having signed the document circulated for the purpose of exonerating Carpenter, one among others being the representative who has charge of the Needham booth. Mr. Chas. H. Parsons, of the Needham Company, has not yet learned on what authority his representative signed the paper, and others are also endeavoring to learn how it was that these men involved their principals in an action which is by no means approved by them. The circulation of the document was somewhat too hasty, and it may play an important rôle in subsequent proceedings in which the trade is interested.

THE present state of the diploma market is pretty low, with indications of a further drop. Concerns making high grade pianos cannot take any further chances with diplomas, for they are an uncertain and unsteady commodity, subject to such fluctuations as are apt to make the parchment of greater value to the lesser piano, and consequently of lesser value to the greater piano.

Take such a piano as the Conover. Can the Conover Piano Company take any chances with such a document as the new diploma? Of course not. The moment it would be used, even under the most favorable conditions, it might be neutralized by another of a similar character issued in favor of a low grade piano. No piano firm identified with high grade goods could afford to take such a chance.

THE notice of the death of W. D. Lazelle, of the retail department of Wm. E. Wheelock & Co., published in last week's MUSICAL COURIER must have been a severe shock to the many friends of this exemplary man and citizen. Hard and conscientious labor and application to duty rapidly advanced his influence and position in the establishment subsequently managed by him, and Lazelle during the past years was recognized as one of the most efficient of the younger members of the piano trade.

At the time of his sudden and unexpected death he had an interest in the Wheelock business on Fourteenth street and he was also a stockholder in the Weber Piano Company to the extent of \$10,000. He was destined to become a substantial and integral element of the New York city piano trade had not an unexpected sickness cut short his promising career.

THE first meeting of the Piano Manufacturers' Association of New York, since the summer vacation was held yesterday afternoon, Mr. F. G. Smith, vice-president, in the chair. Routine matters only occupied the attention of the association.

IT is with pleasure that we announce the marriage of Edward G. Gottschalk, of Gildemeester & Kroeger, to Miss Louie J. Carver, on Monday, September 4. Mr. Gottschalk has for years past associated his destinies in the piano trade with those of Mr. Gildemeester, and has proved a valuable aid to the latter in his remarkable success with the Gildemeester & Kroeger piano. His numerous friends in the trade join with us in wishing Mr. and Mrs. Gottschalk good luck for all time.

A BOSTON DEAL.

MESSRS. C. C. HARVEY & CO., who have charge of the retail interests of Chickering & Sons in Boston, having been unable to obtain a renewal of the lease of their present premises, known as Chickering Hall Building, on terms satisfactory to themselves, have succeeded in making an arrangement by which they will assume the lease of the new and large retail piano warerooms of the Emerson Piano Company, No. 116 Boylston street, to which place they will transfer their establishment.

In addition to their retail control of the Chickering piano they will handle the Emerson for retail in Boston and the immediate vicinity, the Emerson Company retaining their present offices in the wareroom for the purpose of conducting their wholesale trade.

C. C. Harvey & Co. thus control for their business two of the best known pianos, and will devote all their energies to the Chickering and Emerson instruments only.

It is not generally known that for many years past there has been an entente cordiale between these two firms—that is to say, Chickering & Sons and the Emerson Piano Company—and the subject has been frequently discussed looking toward a retail combination of these instruments. Mr. George H. Chickering and Mr. P. H. Powers, the senior members of their respective houses, have for a generation been on a fraternal footing, members of the same social and musical organizations in Boston and otherwise intimate friends.

The combination of these two instruments is therefore a commercial evolution that followed the natural trend of events, and while it gives to C. C. Harvey & Co. unquestioned advantages in the retail business it relieves the Emerson Piano Company of a burden of detail by means of which they will be enabled to put their full and undivided strength in the direction of the wholesale trade and their two branch houses in New York and Chicago.

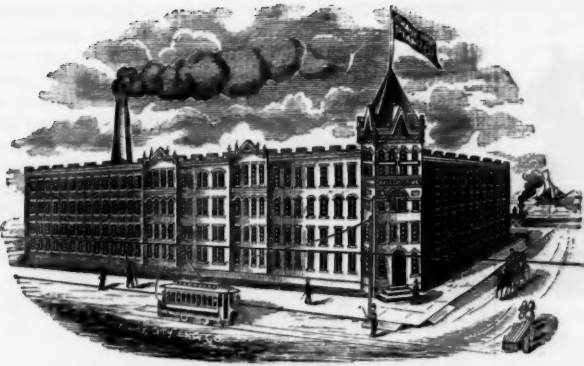
MORE ON CARPENTER.

MR. ROBERT N. WAITE, attorney-at-law in this city, informs THE MUSICAL COURIER that he has a criminal case against E. P. Carpenter. Carpenter has had trouble in Tallapoosa, Georgia, where he at one time operated. It is charged that on this occasion he converted valuables and documents to his own use.

A mortgage of Mr. R. L. Spencer of that city is said to be the basis of this criminal action.

A contemporary last week published a statement to the effect that a charge of grand larceny against Carpenter was pending. Whether this is the Spencer case we are unable to tell at this writing, as our esteemed brother gave no details.

We learn also that Carpenter has some musical instruments on exhibition at the Great Northern Hotel, Chicago, where he has quarters. These are electric and automatic pianos which it is alleged he is endeavoring to use for transactions with the firms who are exhibiting for awards at the Fair.



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Given the object and at once the man of brains seeks how to achieve it. A general line of conduct is marked out and then rigidly adhered to. The only flexible portion in the design comes from meeting contingencies. When these are seen confronting a man of brains, he seeks how he can get over them without changing the plan on which he started out to work. He realizes that to depart from his policy is to overthrow all his previous work. The contingency is scrutinized from every point of view. If a weak spot is observed it is attacked, and should it repel the assault another point of vantage is sought. In seeking to overcome a contingency there may be numerous ways. If not, then the best is sought, so as to interfere with the line of action the least.

It would be suicide to change the plan or battle in action. The time for reflection has passed and if the general has not marked out his course with care before the bullets begin to fly, he had better sound the call for retreat and leave the scene to the enemy.

There have been and are men that can effect a complete change of base when forces are in danger, or throwing aside a marked plan of battle, immediately construct another and a better when the heat of conflict is fierce; but these men are geniuses and are extremely rare. Such men we have in the piano and organ trade; but they are as rare there as in every other line of business.

The best results in the average are seen to come from the careful, considerate trade man who goes into action with a definiteness that shows his mature thought.

When the Fair opened we spoke of several firms who were going at business in a way to bring success, and we are pleased to know how correct we were in our estimate. The following firms have reaped almost untold benefits, and the means they used we enumerate. A careful study of their line of action will benefit all in future fairs:

The A. B. Chase Company.

The A. B. Chase Company's line of conduct shows the result of long and careful study. Mr. Calvin Whitney, president of the company, like a good general, came to Chicago and assumed charge of his forces. He laid out such an elaborate line of action that to intrust the generalship to another might have endangered the scheme for further prestige.

Mr. Whitney decided that a beautiful booth was the correct thing wherein to exhibit the fine goods of his house. This was built and handsomely equipped. This ended move number one.

Now, a beautiful booth containing fine pianos is of little use unless the instruments are shown to the public. How to show them has vexed many. Mr. Whitney showed his master mind by his method. He realized that the eye could take in the beauties of the cabinet work, &c., and did not give that side of the question much thought. For the other side of the question he engaged a pianist, Prof. George Eugene Eager, and the professor brought along his little pupil, Master Rubinstein Demarest. Mr. Eager is an accomplished player. Whenever he plays the booth of the A. B. Chase Company is besieged by a crowd of delighted listeners.

When young Demarest is seated at the piano he catches the crowd, for he is a sweet little boy, and "kissable," as some of the ladies say. These players are in constant attendance at the booth, and play twenty minutes three times a day. The tone qualities of the A. B. Chase piano are shown to many people three times a day from the booth in section I.

It is one thing to excite passing interest and quite another to retain it. Passers by are interested at seeing a little boy at the piano; they stop, and he finishes. Then Mr. Eager plays something beautiful and the interest is intensified. Many people stop in hopes that the little fellow will play again. While this is going on Mr. Gebhard is passing around pictures of Mr. Eager and Master Rubinstein.

These reproductions of photographs are eagerly taken and eventually preserved. Beside the pictures of the pianists the merits of the A. B. Chase piano are told. These cards taken home are shown right and left as people talk of the dear little fellow that played so nicely. The value of these little cards cannot be estimated. So great has been the demand that over 600,000 have been given away and Mr. Whitney is prepared to make it 1,000,000 before November 1. People leave their names and addresses at the Fair booth as the result of hearing the pianos, and Mr. Whitney counts the direct sales from these prospects considerably over 200.

All of this work is in one spot only on the grounds. What Mr. Whitney does here he is doing daily in nine State, three foreign and three other public buildings. Mr. Eager and Master Demarest visit these buildings at stated hours and treat the people to some music, while photographs of the pianists are given out. The times of the concerts are known and people congregate at all points to hear them. The value of having a piano played in State buildings is great. People are resting from the exertions of sight seeing and are in the exact frame of mind to enjoy a treat of this character. When the fine playing of Mr. Eager is accompanied by the sight of the "kissable" Master Demarest, the people are delighted, and when the younger plays the people show their satisfaction by great hand clapping. The piano in the meantime receives good advertising and after the pianists are gone people will crowd around it while some amateur is sure to help along the A. B. Chase advertising by showing off the piano further.

The A. B. Chase Company therefore treats several hundred people to concerts daily and augments their interest further by giving a unique souvenir in the shape of a photograph reproduction of the performers.

In addition, Mr. Whitney's assistants have "prospect blanks" and secure quite a few good prospects every day. These are turned in to agents all over the country and sales result in a good proportion of cases. Already the A. B. Chase Company's agents report making sales to people who speak of that "cute little fellow at the Fair."

Mr. Whitney has furnished his piano to a great many "events" of importance on the grounds. His piano has been demanded right and left and it has been through his practical plan of advertising. It will be remembered that Mr. Whitney furnished his piano and his soloists to a concert to benefit the families of the brave firemen who faced death and lost their lives at the great Cold Storage fire.

To keep all this machinery in motion and to watch its running Mr. Whitney has given his personal attention all the season; but the results will amply repay him for his arduous labors.

A word must be said for his assistants. These gentlemen have labored faithfully and well, and to their conscientious devotion to duty is due the success of all Mr. Whitney's plans. "The man with the musket" seldom has his praises sung, but he is the true bone and sinew of all great movements. All honor to him.

George P. Bent.

Mr. George P. Bent, manufacturer of the "Crown" pianos and organs, has placed his pianos and organs in 28 State and four foreign buildings. Mr. Bent has so scattered his "Crowns" that you cannot walk around the State buildings without a special guide to prevent you from falling over a piano or organ with the superscription "Crown."

Mr. Bent believes that pianos are their best advertisers when they simply sit in parlors ready for the touch of any tired sight seeing visitor. He thinks that a piano or organ excites more attention from prospective buyers when they can examine it without any salesman around. Believing this, he simply placed goods of his make where they could be seen by all, and let the pianos and organs do their own talking. His policy has brought him good results. No day passes but he hears from some agent about a sale that was started by some "prospector" who examined at his leisure a "Crown" piano in some State building.

Mr. Bent has been on the grounds daily and from his booth in Section I has managed his piano display most admirably. His booth is crowded daily and is a favorite resting place for a great many people.

The "Crown" goods have indeed had a good Fair season.

J. & C. Fischer.

This great firm has done something entirely different from any other firm on the grounds. Believing that the World's Fair would be one of the greatest affairs man ever conceived, the Fischers determined to celebrate the event in a lasting manner. To do this they made a full line of "Art pianos," erected an elegant booth and are now exhibiting them. The widely known name of Fischer attracts everyone who comes near the section, and they view these goods and go their way with a greater respect for this prosperous firm.

While they are viewing the pianos a pianist shows their merits as to tone quality, using a most superb grand. This piano is one of the surprises of the Fair. It is a concert grand encased in vermilion from the famous "Pullman" log, and its tone is simply beautiful. Power is there also, while the action is regulated to a nicety.

Mr. R. S. Howard, in charge of things Fischer, has been doing some good work. He has placed several pianos in the State Buildings and furnished players who give concerts daily.

In the Electricity Building is a little electric scenic theatre in which is a fine sign for the Fischer pianos in incandescent lights, while one, a handsome upright piano bearing the name of J. & C. Fischer, stands in full view of all auditors.

Besides this the Fischer concert grand has been played in a good many concerts and it was used at the last symphony concert given under Mr. Thomas' baton which by the way was the best of the whole series.

The Story & Clark Organ Company.

This firm have a great deal to show to everyone interested in organs. Besides those interested in organs they have a great deal to show those interested in pianos. Again they have a great deal to show those interested in mechanics.

To those interested in organs they have a full line of their goods, the excellence of which is known in all lands. To those interested in pianos they show their Art organs built on French lines, that are going into many residences in large cities. To those interested in mechanics they show their bellowless organs and organs pumped by electricity. Their booth is most attractive, and from its inviting appearance people step in to rest and be entertained. Messrs. Story & Clark cater to both of these wants. People hear the bellowless organ, and they come inside to listen to Mr. Phil. A. Starck as he explains about the firm's novelties, the trunk organ, the folding organ, &c. Trade men are cordially invited by letter, and when they come are so well taken care of that they remain until at their departure they are fully saturated with Story & Clark and are prepared to support the firm's goods in every land and clime.

The Story & Clark Organ Company have depended on the attractiveness of their exhibit to make it pay and they have elected wisely. No exhibit on the ground has so many novelties. Things that take a person's fancy are on all sides.

The casual onlooker is immediately impressed with the genius of this firm, and that genius is of such a practical nature that the bystander remembers all he has seen, and the result of this observation will be seen when he has occasion to buy organs. The Story & Clark Organ Company have done a great deal of advertising in this quiet though effective manner, and it is safe to say their novelties will be better proven than ever before.

Chase Brothers Piano Company.

This progressive Western firm has secured much prestige from the Fair. They erected and equipped one of the handsomest as well as one of the costliest booths in Section I. Its location is on Columbia avenue, and over 100,000 people pass it daily. Mr. Milo J. Chase knew that he could not depend on the idle curiosity of crowds to augment his piano's prestige, so he employed Mr. Pitzarello to play every day at his booth. In getting such a man Mr. Chase showed that he knew that a good man should be in attendance and that a poor player would do him positive harm. In fact a poor player but damns an instrument in the public's eye.

Mr. Pitzarello was always sure of an audience when he played. While he was performing Mr. Boltwood eyed the crowd for prospects, and he usually succeeded in "locating" a prospective purchaser. Then Mr. Boltwood would argue the case until a sale was on the tapis. In this way some sales have been consummated while other prospects have been sent to agents.

In the Michigan Building the Chase Brothers pianos have reigned supreme, and Mr. Pitzarello has daily played upon some of them. These concerts were made attractive, and the advertising has brought good returns in the shape of prestige. Again the house has furnished elegant souvenirs that are at the same time attractive and useful.

Mr. Chase has given much of his time to the work, and his methods have been so productive of good results that it shows how much thought he gave the subject before he entered the Fair.

Vose & Sons Piano Company.

This Boston firm, whose prestige has been so augmented in the West during the last five years, rented supplementary

warerooms downtown and operated them in conjunction with their World's Fair exhibit and the representation of their piano by Lyon, Potter & Co., until they were burned out. Since that time Mr. E. W. Furbush, in charge of the Vose & Sons Piano Company's Western business and general traveling man, has managed his house's affairs from the warerooms of Lyon, Potter & Co. The Vose booth is located on a broad aisle and is elegantly arranged. Mr. George Dowling is in charge and he daily gives away thousands of Vose souvenirs in the shape of book marks. These book marks are made of celluloid and possess the quality of use as well as that of ornament.

Sohmer & Co.

Sohmer & Co. have given the people something long to remember in the shape of an artistically conceived and executed piano. Their golden instrument has been a great drawing card, and while people wondered Mr. De Volney Everett in charge has given away music as souvenirs. Other printed matter has gone out and it has been the finest produceable. Sohmer & Co. placed their pianos in many of the State Buildings and in the parlor of the Terminal Station and the Puck Building. Here Miss M. E. Mulneaux has played every other day. To this lady's artistic treatment of the piano Sohmer & Co. must be indebted. She plays with such individuality and wealth of artistic temperament that crowds follow her daily and importune her to continue work after hours. The employment of such an accomplished pianist is a great hit and a great winner in the race for prestige.

Added to this work the Sohmer people have had their pianos in a great many public concerts.

Conclusion.

In conclusion, these firms have supplemented their efforts by liberal advertising in THE MUSICAL COURIER, and to these pages is due the fact of their friends calling upon them in great numbers. The great labors of the manufacturers would have been futile if they had had no one to labor with. THE MUSICAL COURIER has called the dealer out from his wareroom and brought him in touch with the manufacturer. And those who have not come have read of those things the manufacturer was doing. Thus great prestige has been attained.

The Shaw a Winner.

All dealers who sell the Shaw piano should shake hands with themselves. And do it heartily.

When the Shaw Piano Company went into the Fair, it went in to win additional honors from the public. The instruments of the company had not only secured recognition but the highest praise in a great many sections of the country.

To bring these sections together the Shaw Piano Company knew that they merely had to show their instruments to the buying public that lived between the centres where their pianos were well known.

The location of their booth is such that enormous crowds pass it daily. To arrest their progress, interest them up near the buying point and then send these results to their agents, has been the study of Mr. H. J. Raymore, secretary of the Shaw Piano Company.

When the Fair opened Mr. Raymore began his experiments with the crowd. He employed a pianist. After a few weeks Mr. Summers was sent to take charge of affairs. Mr. Summers in taking charge of the exhibit exerted all his genial qualities, and everybody was won. He made friends with all the ladies and gentlemen in Section I, and then started in to win the crowds. He did it well. The prospect books of the Shaw Piano Company need enlarging. That's why we say "all dealers who sell the Shaw piano should shake hands with themselves."

This advertising will bring many sales in all parts of the country. Mr. Raymore's literature has helped this along immensely. "The souvenir collector is exceedingly numerous." Therefore, the Shaw Piano Company's cards are going to all sections.

Kimball Exhibit.

There has been thorough and systematic work done at the large Kimball booth, where active men have been engaged in following original plans to attract attention to the Kimball pianos, organs and portable pipe organs. Mr. Kimball himself and Mr. Conway have been devoting much of their time to the booth work, and the results must necessarily be effective. The display is very attractive and is kept in excellent condition.

Chickering.

That booth of Chickering & Sons is the classical booth of the piano exhibit. Mr. Bacon has had charge of it and has done thorough work, which his house will no doubt appreciate. The Chickering pianos on exhibition have created a sensation. They are superb.

A Disease Breeder.

There is not a man in Section I but will throw up his hat and yell "hurrah" when the first day of November comes.

Attendance on a booth for six months is not pleasant. In fact it is something quite different. Everyone in the Section has had an attack of nostalgia the last month. Besides there is great danger from fever during September

and October. On both sides of the Behr Brothers Company booth are great iron columns. The unsightly iron work has been boarded over. All kinds of waste has been thrown inside over the boarding and lies there festering. One whiff of the foul air that comes from this death trap is enough to give an ordinary man consumption. Just imagine what two more months of breathing this air will do for good healthy men and women. Another thing liable to bring on disease is the system of sprinkling in vogue. This abominable way of wetting the floor until it gives forth humidity in great sheets ought to be scored. As a gallery covers most of the booths in the section the air is rendered simply vile, and to compel men and women daily to breathe this air is to put them in the direct path of disease.

The editor of the London "Lancet," which journal is the highest authority on hygiene, states that the entire "White City" is full of malaria. If this is true of the Fair as a whole, the air in Section I must be simply a mass of floating microbes of every germ disease under heaven.

Obstructing Section I.

Columbia avenue is being disfigured by two staircases leading from the main floor to the galleries. Exhibitors in the gallery have been complaining ever since the Fair opened that the people did not come up stairs. A short time ago they petitioned the directors to put up staircases from the main floor to the gallery and to locate these steps on Columbia avenue. This request has been granted, and the carpenters are already at work building the stairs. This is another black eye for Section I, as the fine corner of J. & C. Fischer will be obstructed by a set of ugly looking stairs. But J. & C. Fischer will receive just as much attention, as their exhibit is so handsome that carpenters, directors, &c., cannot keep the people away.

Taking Advantage of their Opportunity.

The best thing Henry Pilcher's Sons ever did was to make their exhibit at the Fair, and they are probably deriving more benefit from it than nine out of ten of the exhibitors in any line of goods. In the evening, when Section I is quiet and most of the booths closed and dark, a large crowd surrounds the Pilcher organ, and heartily applauds the various organ selections provided for them, and in the daytime Mr. Pilcher is seldom found idle, in consequence of the inquiries from interested persons about the organ, its scheme and price. The Pilcher people are better known than ever, and it will surprise the writer if they do not get more orders for church organs than they can fill in twelve months.

Know How to Run an Exhibit.

The Colby Piano Company are doing excellent work at the Fair with their various capable attendants and printed matter; they are bound to be known by everyone who visits the section. It is only just to call attention to the improvements which have been embodied in their late instruments; for instance, they have adopted a full iron plate and greatly changed the placing of the sounding board, which, as yet, they have said nothing about, but which method will be fully explained in a new catalogue which they are now having printed and which will soon be ready for the appreciative public.

Two Hundred Thousand Average Daily Attendance.

The Exposition is soon to rejoice in a daily average of 200,000 paid admissions. Once this week the turnstiles recorded over this number, while the other five days show that the number was crowded closely. Crowds are rapidly being augmented, and it is certain that the last days of the Fair will bring enormous crowds. Section I is feeling this increase in proportion to other divisions of the Manufacturers Building. The ladies and gentlemen have much to do, and everyone is happy.

Merit of the Gold String.

A gold string in one of the pianos of the Schomacker Piano Company's exhibit snapped the other day, and it was discovered that rust was the cause of its breaking.

This is somewhat surprising, as hardly any other pianos have rusty strings in them in spite of the horrible weather to which they have been subjected. Gold strings should be the last to rust.

102.

Opening of Trade.

YESTERDAY afternoon J. & C. Fischer received an order from Lyon & Healy, of Chicago, for 102 pianos—an event that indicates the opening of the active fall trade.

All along we have been advising the manufacturers to keep stout hearts and make every sacrifice to have goods ready for the fall trade. As a barometer, this order indicates that the trade is upon us now.

Lyon & Healy and J. & C. Fischer, two of the greatest firms in the line, are the first to show the tendency of the coming business era.

—Wm. A. Switzer, who has been an employé in the Weber warerooms for the past 15 years off and on, closed his engagement on Saturday last. Mr. Switzer is undecided regarding his future arrangements.

INJUNCTION

Temporarily Granted

TO

CHASE BROTHERS PIANO CO.

Restraining Judges of Musical Instruments

at the World's Columbian Exposition

and John Boyd Thacher from

Acting on Awards.

WE publish below a copy of the prayer on the strength of which Judge Seamen, of the Circuit Court of the United States for the Northern District of Illinois, at Chicago, on Thursday last granted a writ of injunction temporarily enjoining Hon. John Boyd Thacher and the judges or jury of pianos and organs at the World's Columbian Exposition from acting on awards in that section.

Chase Brothers Piano Company are the petitioners, or orators, as the technical term goes, who secured the injunction, which is either to be dissolved or made permanent after argument on or before September 25.

The matter of an injunction has been under consideration for a month by a number of piano and organ manufacturers, and legal advice had been secured with such a purpose in view, but no practical steps could be taken until now, as it was deemed necessary to get additional evidence, since obtained, in order to make the case stronger.

To sum up the separate prayers below, we may say that they embrace the incompetency of the judges, the time set for examination and the condition of the goods, the change of the original plan of Mr. Thacher, the employment of the judge, Ziegfeld, said to be a piano agent, the alleged fact that the judge, Steck, draughted the scale of one of the competing exhibitors, the inducement held out to Chickering & Sons, which resulted in their return to the Exposition after having withdrawn, the proposed examination of pianos in State buildings, the alleged corruption of the judge, Carpenter, and the participation of an exhibitor, Hlavac, as a judge of awards.

Ziegfeld.

Ziegfeld for 20 odd years had an arrangement to use Hallet & Davis pianos in his music school. It was a business arrangement that virtually made him an employee paid, among other ways, with commissions allowed to him on sales made to his pupils, their relatives or friends and through his influence generally. The contract was transferred some years ago to Messrs. Lyon, Potter & Co., whereupon he placed Steinway and A. B. Chase pianos in his school and has since received commissions from that firm. The arrangement is on a business basis which makes Ziegfeld an active element in the Chicago and Western piano trade as this paper has contended, and makes him unfit to act on a jury that awards diplomas on pianos. He is interested in two pianos, one of which is in for awards and the other on exhibition in the New York State Building.

Time for Examination.

We quote Rule X in "Regulations Governing Awards," issued by Director General Davis on January 16, 1893, under which the Chase Brothers Company and the other exhibitors entered:

RULE X. The work of the judges shall commence not later than June 1, 1893, and shall progress uninterruptedly until the completion of the work assigned them, except in the Department of Live Stock and in those departments where the nature of the exhibits requires renewal from time to time during the Exposition.

The pianos were not examined "not later than June 1, 1893," but have been kept in unfavorable con-

ditions and surroundings, greatly to their detriment, for nearly three additional months, during which time other firms have been enabled to replace pianos that became defective, with new instruments.

Furthermore, the original plan of a single expert judge, under which Chase Brothers entered, was changed at a time too late for them to withdraw, and a six-judge jury system substituted, making six men the examiners of pianos and a decision subject to a majority vote of six men, instead of its being the result of the examination by one individual expert judge.

"Regulations Governing Awards" mentioned above state as follows:

RULE III.—The individual members of the said thirteen committees shall be so far as possible competent experts.

Neither Clarke, nor Ziegfeld, nor Hlavac, nor Carpenter are piano experts, and yet they all participate in the deliberations of this six-judge jury, and by voting decide upon the awards. This is a flat contradiction to the plan under which Chase Brothers became exhibitors for awards.

Steck.

Mr. George Steck may or may not be the originator of the Kimball parlor grand scale; Chase Brothers say he is. We are not acquainted with the facts. Mr. Steck is a very famous piano builder, and the Kimball parlor grand is a good piano. If Steck made the scale he is unfit to act as one of these deliberating and voting members of the six-judge jury. If Steck made the scale he had no business to accept a judgeship.

Return of Chickering's.

The petition claims that Chickering & Sons were induced to return to the Fair at the time the Steinways, Knabes, Decker Brothers, Webbers, Hazelton, Stecks, Behnings, Wheelocks, Bradburys and others withdrew, by promising them the highest awards. Director General Davis, who made Ziegfeld a judge, as Ziegfeld admits to-day in THE MUSICAL COURIER over his own signature (see editorial on page 8, "No Crime"), must have participated in these negotiations, and as Chase Brothers at that time were the representatives of Chickering & Sons they no doubt were thoroughly conversant with the nature and character of these negotiations. As Chickering & Sons are entitled to the highest award the scheme was a good one for them, for it assured to them what they knew they deserved, but the World's Fair authorities had no business to participate in the little game. The messenger sent by General Davis to carry out the same may be able to tell the details.

State Buildings.

Of non-exhibiting pianos, Steinway and Knabe pianos are in State buildings. If the six-judge jury, as Chase Brothers aver, have in contemplation the giving of awards to these two pianos, we believe they will find that neither Steinway & Sons nor Wm. Knabe & Co. will stoop to the act of accepting. That six-judge jury (four of whom as a majority can decide anything) may so far disgrace itself to attempt the trick, but we do not for a moment believe that the great houses of Steinway and Knabe would participate in such questionable benefits. In fact, anything bestowed by the jury has no value now and never had, according to this paper, but irregular proceedings, such as giving awards to non-exhibitors, might prove more dangerous than they appear on the surface. Who suggested this scheme, anyhow?

Carpenter.

Carpenter is now said to be a resident of Illinois. He has been a resident of Maine, Vermont, Georgia and New York, after clearing out of Massachusetts, to which State he was brought from Vermont by a requisition upon Governor Robinson. All this story will, together with others, be duly published. The corrupt methods proposed by Carpenter directly and indirectly will be embraced in affidavits, all in proper shape and of such convincing force as to prove that Mr. Thacher has been criminally imposed upon. What Carpenter offered to do to make money out of piano and organ exhibitors will be properly shown, as it already has been and is again, with additional details, in another part of this paper.

Hlavac.

Hlavac, the Russian judge, is a Bohemian. He leads a small orchestra at times in St. Petersburg, and is in this country on professional business connected with his musical calling. Among other things he is endeavoring to introduce his patent harmonic piano and find a market for it here, and next he represents

two foreign pianos in Section I, in which he is also one of the judges.

Summary.

It is not possible to foretell what the result will be of the argument of this case before the United States Court. A tribunal of that kind may take such grounds as can only be arrived at after a perusal of the reply which will be made to the petition of the Chase Brothers Company, a reply which will be full of interest to the piano and organ trade.

Chase Brothers have shown a manly and courageous spirit in going directly to a high court for protection against the wrongs and the injury and the risk they are subjected to. They are, moreover, one of the houses who refused to sign the petition gotten up in Section I to indorse the character of Carpenter, and this in itself offered good grounds for an additional appeal to the Court on the strength of the opinion that their pianos would not, as a consequence of their refusal to endorse Carpenter, get a fair trial before a jury of which he is a member.

At the bottom of all these entanglements we find the error of Mr. Thacher in not adhering to his original decision to appoint a single expert judge. Again we are taught the lesson that compromises are dangerous. Mr. Thacher personally was heartily inclined not to budge from his principle, but powers and influences far beyond his control compelled him, although unwillingly, to give away and he was never safe after having made the first concession.

THE TEMPORARY INJUNCTION

To the Judges of the Circuit Court of the United States for the Northern District of Illinois, Northern Division:

CHASE BROTHERS PIANO COMPANY, a corporation duly organized under the laws of the State of Michigan, brings this bill against Hugh A. Clarke, a citizen of the State of Pennsylvania; E. P. Carpenter, a citizen of the State of Illinois; Florence Ziegfeld, a citizen of the State of Illinois; George Steck, a citizen of the State of New York; John Boyd Thacher, a citizen of the State of New York; V. J. Hlavac, a citizen of St. Petersburg, in the Empire of Russia, and Max Schiedmayer, a citizen of Stuttgart, in the Empire of Germany.

And thereupon your orator complains and says that by Act of Congress of the United States it was decreed that in commemoration of the 400th anniversary of the discovery of America an Exposition designated as the World's Columbian Exposition, to which the entire world was invited, should be held within the United States, and such proceedings were subsequently had and taken that the city of Chicago was designated as the place where such Exposition should be held, and at same time the general overseeing of said Exposition and the proper mode or method of distributing the awards or merit to exhibitors thereat was delegated to a board then created and designated as the Board of National Commissioners, and subsequently for the purpose of obtaining funds therefor, and providing buildings and other necessities therefor, a corporation was formed under the laws of the State of Illinois.

Your orator further represents that a general invitation was extended by said Board of National Commissioners and by said local corporation to all manufacturers, both domestic and foreign, to join in said Exposition by exhibiting their goods, wares and merchandise thereat.

Your orator further represents that it is engaged in the manufacture of pianos for a large number of years past, and as such has built up for itself a great and enviable name in its line of trade for good goods.

Your orator further represents that it accepted such invitation, and as soon as notified by the proper parties in that behalf caused to be installed in the space allotted to it in said Exposition goods, to wit, pianos of the sort manufactured by it.

Your orator further represents that many others, manufacturers of pianos in the United States, also accepted said invitation and duly caused exhibits of their respective goods to be installed in said Exposition.

Your orator further represents that at the time said invitation was so extended it was represented to it that all goods in each class of a similar nature would be judged as to the respective merits thereof by a corps of competent judges, each of whom should be well versed in the particular points of merit in goods in each of such classes, and that such judges should be so elected as to insure to all such exhibitors in each of such classes full, fair, honest and conscientious treatment, so that the award or awards which might be made by such judges in each of such classes would be extremely valuable as being the honest and unbiased opinion of disinterested parties on the merits of each of the exhibits upon which they respectively were to pass.

Your orator further represents that they were led to be-

lieve such a system of judging would be put in operation until long after the opening of said Exposition, when it was too late for your orators to express their dissatisfaction at the change in system of judging hereinafter set out by withdrawing from said Exposition, the rules of said Exposition being such as to prohibit any exhibitor from withdrawing goods exhibited by him when once on the grounds of the Exposition.

Your orator further represents that the said National Commission delegated, or have attempted to delegate, the powers so vested in them by act of Congress as aforesaid, in so far at least as the appointment of judges of exhibits and the system of judging the same, unto the said John Boyd Thacher, who thereupon assumed control of said duties and has made appointments of judges therefor, and has defined the method of operations to be pursued by said judges in arriving at the merits of such goods exhibited at said Exposition as may be entered for competition.

Your orator represents that the great majority of exhibitors at said Exposition, both domestic and foreign, protested against such arrangement, but notwithstanding said protests the said John Boyd Thacher was confirmed in his position, and thereupon appointed as judges of musical goods—of which your orators' exhibit forms a part—the said parties hereinbefore mentioned, other than the said John Boyd Thacher.

Your orator further represents that the system so inaugurated by the said John Boyd Thacher has already been the occasion of great scandal, charges of bribery and corruption have been made, and in one case at least proved in connection with the same.

Your orator further represents that it is anxious and willing to be judged, so far as its goods are concerned, in competition with the goods of others in the same line of business, provided the judges appointed for the purpose of examining into the respective merits of the goods manufactured by each competitor are disinterested men, who are in no way either directly or indirectly interested in the goods of any of the competitors, with the object of making an award in favor of the goods having the greatest merit, irrespective of person or firm or corporation exhibiting the same; and your orators represent and charge the fact to be that such an examination could not be had should the judges so appointed by the said John Boyd Thacher be permitted to proceed in the premises, and in support thereof your orator states that among the competitors for awards among the manufacturers of pianos is a company known as "The A. B. Chase Company;" and your orators state that the said Florence Ziegfeld, one of said judges, conducts a musical college in the city of Chicago, and through his said position is able to influence the purchasers of pianos; and your orator charges the fact to be that the said Florence Ziegfeld is under retainer by said A. B. Chase Company for the purpose of influencing and recommending to intending purchasers pianos made by said company, and by reason thereof your orator represents that said Florence Ziegfeld is an unfit and improper person to act as judge in a competition in which said A. B. Chase Company are in any way interested.

Your orator further states that the scale to or by which a piano is constructed must necessarily be taken into consideration in forcing an idea of its merits.

Your orator further represents that among the competitors for awards among the manufacturers of pianos is a company known as the W. W. Kimball Company, and your orator states that the scale by or to which the piano so made by said company is made was drawn by the said George Steck, one of the judges so appointed, and your orator charges that by reason thereof the said George Steck is an unfit and improper person to act as a judge in any competition in which W. W. Kimball Company are in any way interested, as the said George Steck would thereby be practically judging his own hand work.

Your orator further represents that among other exhibitors at said Exposition in the piano line is the firm of Chickering & Sons.

Your orator further represents that as an inducement to get the said firm of Chickering & Sons to exhibit their said pianos, the said firm was promised special favors and were practically assured that notwithstanding the result of any competition or ruling of any judge thereon the goods so exhibited by said firm should receive the highest award of merit for pianos exhibited at said Exposition, and the said firm have so advertised in a large number of the public prints of the United States.

Your orator further represents that in many of the buildings erected by the various States of the Union upon the grounds of said Exposition, pianos have been placed which are manufactured by firms who are not exhibitors at said Exposition, and your orator further charges that the said defendants other than the said John Boyd Thacher, in fraud of their powers and duties in that behalf, have attempted to judge and pass upon the merits of said pianos as if the same were exhibits for competition at said Exposition to the detriment of your orator.

Your orator further represents and charges the fact to be that the said E. P. Carpenter, one of the judges, is represented as being a resident of the State of Massachusetts, and appointed as such, when on the contrary the said E. P.

Carpenter is not now and has not for at least a period of 10 years last past resided in said State, but the said E. P. Carpenter is a fugitive from justice therefrom, and your orator further charges that since his appointment the said E. P. Carpenter has used every inducement to compel exhibitors and competitors in musical goods at said Exposition to "see him" in reference to said awards, and the said E. P. Carpenter is now largely in debt for money borrowed to many of said exhibitors and competitors, and your orator states that from the record and actions of said E. P. Carpenter, as above set out, he is manifestly an unfit and improper person to act as such judge, and one in whom and in whose decision no confidence can be placed.

Your orator further represents that the said V. J. Hlavac, one of said judges, is also an exhibitor of musical goods and attachments for pianos thereat and as such will be called upon to pass judgment on his own goods in competition with those of your orator and others, and therefore is an unjust and improper person to act in such capacity.

Your orator further represents that the other two judges of musical goods to wit, Hugh A. Clarke and Max Schiedmayer, are not generally known as musical experts and are therefore unfit for the position of judge of such goods which require intelligence and experience of the very highest order.

Your orator further represents that it has spent a great deal of time and many thousands of dollars to enable it to arrive at and maintain its present superior position in the piano trade; that an award of merit of said Exposition made on the judgment of honest, fair competent and conscientious men appointed for such purpose could be of great value, but your orator states that the judges hereinbefore mentioned are in every way unfitted for such position and any award recommended by whom would be biased by their personal interests.

Your orator further represents that all the facts herein stated are well known to the said John Boyd Thacher, who was urged to dismiss said judges therefor; said John Boyd Thacher refuses to do so, and said judges are now proceeding to draw up reports on said musical goods, and unless restrained by the order of this court will present the same to the said John Boyd Thacher, who under direction of said National Commission would cause loss and detriment to your orator.

For as much therefore as your orator is without remedy in the premises except in a court of equity and to the end that the said Hugh A. Clarke, E. P. Carpenter, Florence Ziegfeld, George Steck and John Boyd Thacher, V. J. Hlavac, and Max Schiedmayer, all of whom are made parties defendant to this bill, may be required to make full and direct answer to the same, but not under oath, the answer under oath being hereby expressly waived, and that the said defendants Hugh A. Clarke, E. P. Carpenter, Florence Ziegfeld, George Steck, V. J. Hlavac and Max Schiedmayer, may be enjoined from further proceedings or acting as judges of said musical goods at said Exposition, and may be enjoined from making any recommendations or reports either collectively or severally on said musical goods to the said John Boyd Thacher, or any other person or persons whomsoever, and that the said John Boyd Thacher may be enjoined from delivering to or receiving from the said National Commission of said Exposition, or any other person body or corporation, any reports or recommendations (if any) which he may have already received from his co-defendants, and that the said John Boyd Thacher may be enjoined from in any way or manner receiving any further reports or recommendations from his said co-defendants, or from any other person, body or corporation on said musical goods or any thereof, and that your orator may have such other and further relief as the nature of the case may require, and to your Honors shall seem meet.

May it please your Honors to grant the writ of subpoena in Chancery, directed to the Marshal of the United States for the Northern District of Illinois, commanding him that he summon the said defendants, Hugh A. Clarke, E. P. Carpenter, Florence Ziegfeld, George Steck, V. J. Hlavac, Max Schiedmayer and John Boyd Thacher, to appear before the Court on the next October Term thereof, to be held at the city of Chicago, in the Northern District of Illinois, aforesaid, then and there to answer this bill, &c.

And may it please your Honors to grant unto your orator the people's writ of injunction directed to the said Hugh A. Clarke, E. P. Carpenter, Florence Ziegfeld, George Steck, V. J. Hlavac and Max Schiedmayer, restraining them jointly and severally from further proceeding or acting as judges of said musical goods at said Exposition, and from making any recommendations or reports either collectively or severally on said musical goods to the said John Boyd Thacher or any other person or persons whomsoever, and directed to the said John Boyd Thacher, restraining him from delivering or receiving from the said National Commission of said Exposition or any other person, body or corporation any reports or recommendations (if any) which he may have already received from his co-defendants, and restraining the said John Boyd Thacher from in any way or manner receiving any further reports or recommendations from his co-defendants or from any other per-

son, body or corporation on said musical goods or any thereof, until the further order of this court.

And your orator will ever pray, &c.,

CHASE BROTHERS PIANO COMPANY.
W. J. Lavery, of Counsel. By M. J. Chase, Prest.

STATE OF ILLINOIS, } ss.
County of Cook. }

On the 6th day of September, 1893, before me personally appeared Milo J. Chase, president of the Chase Brothers Piano Company, and made oath that he has heard read the within bill, subscribed by him on behalf of the Chase Brothers Piano Company, and knows the contents thereof, and that the same is true to his own knowledge, except as to matters therein stated to be on information and belief, and as to those matters he believes it to be true.

MILO J. CHASE.

Subscribed and sworn to before me this 6th day of September, A. D. 1893.
[Seal] EDWIN L. HARPIN,
Notary Public.

In the Circuit Court of the United States for the Northern District of Illinois.

CHASE BROTHERS PIANO COMPANY
Plaintiff,

HUGH A. CLARKE, et al.
Defendants.

Milo D. Chase, of the city of Muskegon, in the State of Michigan, on oath states that he is the president of the above named complainant in the above entitled cause, that he is advised and informed, and so states the fact to be that the rights of the complainant will be unduly prejudiced if a restraining order in this cause is not issued immediately or without notice to the defendants.

MILO J. CHASE.

Subscribed and sworn to before me this 6th day of September, A. D. 1893.
[Seal] EDWIN L. HARPIN,
Notary Public.
(Indorsed) Filed September 7, 1893.

S. W. BURNHAM, Clerk.

SPECIAL.

CHICAGO, September 12, 1893.

Musical Courier, New York:

Hugh A. Clarke yesterday was proclaiming that he could and would publish all the awards. He stated that they were in shape for publication. Hearing this, Mr. W. J. Lavery, attorney for the Chase Brothers Piano Company, serves upon all publications the following notice:

CHASE BROTHERS vs. CLARKE.

GENTLEMEN: I beg to advise you in this matter that a restraining order has been issued by Judge Seaman, one of the judges of the Circuit Court of the United States, restraining the delivery or acceptance of any award made or alleged to have been made by the judges on musical instruments at the World's Columbian Exposition. Should you attempt to publish such award or a list importing to be such, or a portion of such, I beg to advise you that I will at once take proceedings against you in attachment for contempt of such order.

Yours, etc.,

W. J. LAVERY, Att'y for Chase Brothers.
To The Musical Courier.

A GOOD "AD."

ONCE ALWAYS
BOUGHT. OWNED.

The purchase of a

Decker Bros. Piano

is the event of a lifetime. Not in your age or generation will you ever need to think of any additional piano expense after securing one of these matchless instruments.

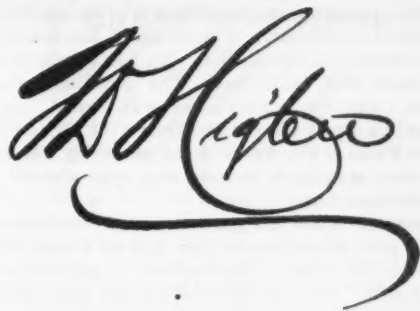
And you will have a quality of music that will appeal strongly to every hearer, delighting every musician or musical critic, and attesting the correctness of your taste.

A Decker Bros. Piano is standard; there is absolutely nothing ahead of it in this year 1893.

DECKER BROS., Mrs.

33 Union Square, W.,
NEW YORK, N. Y.

OLIVER DITSON COMPANY,
Agents, Boston, Mass.



CARPENTER'S EMISSARY.

AMONG the press dispatches published in a large number of daily papers in the United States last Thursday was the following:

Press Dispatch.

CHICAGO, Ill., September 6, 1893.—The investigation committee appointed to hear the evidence in the case of F. D. Higbee, a member of the World's Fair jury of awards, charged with soliciting a bribe, found him guilty and indorsed his dismissal. He is alleged to have promised a first medal to the Carey Safe Company, of Buffalo, for \$2,100.

THE MUSICAL COURIER of September 6 published the following:

That Auditorium Meeting.

Carpenter offered to our Mr. Blumenberg on August 20, as payment for immunity from exposure in these columns, to negotiate with the firms who had no confidence in him, and suggested the naming of a representative to handle their cases with him.

Subsequently, on Monday night, August 21, Carpenter's emissary offered to our Mr. Blumenberg, in Room 1222 Auditorium Hotel, Chicago, for the sake of saving Carpenter from public exposure through these columns, the privilege to write those diplomas which Carpenter would sign or for which he would secure the signatures of the other judges, as might be selected or agreed upon. It was furthermore proposed, in case of a "break" with one of the other musical judges who might have his own "racket" to work (to repeat the language used) and who could not therefore be handled, to work the particular diploma that caused such a hitch later on in the Departmental Jury, and the method of such procedure was fully explained to our Mr. Blumenberg, who took it all in.

The Hon. John Boyd Thacher, who is innocent of all this, knows Mr. Carpenter's emissary, who called on our Mr. Blumenberg and who made the various propositions.

The emissary above referred to was the same F. D. Higbee whose signature we publish at the head of this article.

Knowing what we do we are unable to appreciate why Higbee should have been dismissed and Carpenter retained. Higbee's proposition to THE MUSICAL COURIER was limited to some extent, whereas Carpenter simply told us to go ahead, make the combination with him and defraud all the exhibitors we could lay our hands on.

As these matters will naturally become the subject of detailed affidavits, we prefer to wait in order to publish them as legal documents. The propositions and the amounts will be mentioned, together with all that was embraced in the scheme to make the very houses that have indorsed Carpenter's character last week the victims of his operations.

Indictment Against Carpenter.

The following is the official statement secured by THE MUSICAL COURIER from the Assistant Clerk of the Superior Court of Worcester County, showing that the indictment against Carpenter is still on file in that Court.

WORCESTER, Mass., September 11, 1893.

Edwin P. Carpenter, of Worcester, was indicted May term Superior Court in this (Worcester) County, under Chap. 157, pp. 119, Public Statutes, for concealing portions of his estate after filing a petition in insolvency. Defendant was brought here on requisition of the Governor from Vermont, pleaded not guilty, gave bail \$3,000. Case continued from term to term till January term, 1897, when it was placed on file, where it still remains.

W. M. T. HARLOW,

Assistant Clerk Superior Court.

The Testimonial.

Last week THE MUSICAL COURIER requested those firms who indorsed Carpenter, his character and his integrity to go to Mr. Thacher and ask for the return of their signatures. It won't do for any house that respects itself to stand on record as having indorsed the integrity of Carpenter, and if Mr. Thacher refuses to return the signature every firm that believes in itself and the future of its business should send a protest.

"We have utmost confidence in Mr. Carpenter's

honesty, integrity and impartiality." This is the testimonial to Carpenter. The name of the Estey Organ Company is signed to it. We don't believe that signature was authorized. The Needham Piano-Organ Company, whose name was signed, has informed us it was without authority; the signature of Julius Bauer & Co. was without authority. Most of the other signatures were by employes who did not consult their firms.

We don't believe the great Everett Piano Company would give a testimonial like this to a man who is indicted for crime in Massachusetts, and who won't stand trial; who has been doing the same kind of business in Georgia, and against whom similar charges have been brought in New York State. There must be some mistake about the signature of the W. W. Kimball Company to that testimonial. That great institution is too careful, shrewd and intelligent to back up a criminal. The Oliver Ditson Company never signed that testimonial. We don't believe that Lyon & Healy knew anything at all about it, and if Mr. Foster, of Chickering & Sons, had known that Mr. Ambuhl was most of the time under the influence of liquor, and not responsible for his acts and his uncalled for language, he certainly would have refused to continue him in a place in which the noble name of Chickering could under any circumstances be appended as a testimonial to a man who stands under criminal indictment in the very State of Massachusetts where the house of Chickering is honored as one of the most famous.

Mason & Hamlin were not consulted and their testimonial was signed by an employe who did not consult the house. No one of the firm of Sohmer & Co. was on the spot. Estey & Camp, who were

WHAT'S THIS?

A Chicago Diploma Report

ISSUED TO A RESPONSIBLE FIRM

WE have received for publication as an advertisement from Mrs. Fontaine Besson, now on her way East from Chicago, the following diploma, which the firm of Besson, famous as makers of brass band and orchestral instruments, has evidently accepted as a genuine document. We submit the same with comment:

tax being so defective that the sentence cannot be parsed.

All the supposed jurors are apparently foreigners; we believe one, either Mr. Lamaille or Mr. Bodart, is from Louisiana, but all the others are appointees from foreign countries, and under Hlavac's name as President, the Exposition is called "World's Fair, Chicago," which is a self evident error.

We shall be very much gratified to learn the source of this report and from whom it emanated; how it was created. Who permitted it to gain publicity by issuing it and placing it in the hands of the firm to whom it is supposed to be granted?

What it says about the Besson instruments is true; the Cornophone, the Cor-Tuba and the wonderful "Pedal Clarinet" are deserving of the highest commendation, for they are artistic and scientific steps of rare and unexpected advancement in the line of band and orchestral instruments, and the high award, although granted in abominable language, is not to be questioned; but how did the Besson people secure a copy of it and from whom?

We cannot admit that it is genuine, and we furthermore believe that the Besson house has been imposed upon in some way which they may be able to fathom. On the face of it this report has all the appearance of a fraud, which the Messrs. Besson will no doubt aid us in exposing.

Reported for Sale.

WE learn on the best of authority that the entire business of J. W. Pepper, of Philadelphia, is for sale. Mr. Pepper is a large manufacturer of brass instruments and a publisher of band and orchestral music. He is an extensive importer of wind and stringed instru-

INTERNATIONAL JURORS' REPORT, August 1893.

Chicago World's Fair, Music Section.

Besson's deserve HIGHEST and SPECIAL award for SCIENTIFIC method of manufacturing band instruments either in brass or aluminium, MECHANICAL PERFECTION, GREAT PURITY, EASY BLOWING, CLEAR and BRILLIANT volume of TONE in band sets.

For services RENDERED to COMPOSERS by their new orchestral instruments such as the "CORNOPHONE" and "COR-TUBA" and still more by their recently MOST IMPORTANT INVENTION, the "PEDAL CLARIONET" enabling to introduce STRIKING and ORIGINAL effects in the orchestras, giving the DEEP SOUNDS of the ORGAN and COMPLETING the family of Clarionets; and for their SYSTEM of VICTORY COMPENSATOR PISTONS applicable to all valved instruments giving a TRULY PERFECT CHROMATIC SCALE.

Signed International Jurors { MAX SCHIEDMAYER
G. BODART
P. LAMAILLE
BARON G. PILAR V. PILCHAU
E. CERVANTES }

Signed { HLAVAC, President of
International Jury,
World's Fair, Chicago.

said to have signed it, are not exhibitors. In fact the testimonial cannot stand the test of analysis. For temporary purposes and as a forlorn hope it gave some of the rascals a breathing spell, and that was all.

Mr. Thacher Must Act.

The point has been reached when Mr. Thacher owes it to his own reputation to investigate the methods that were applied in the city of Chicago, which resulted in his mentioning Carpenter for judge. Mr. Thacher can subpoena a number of firms in the Chicago trade who under oath will state the amount of money loaned by each of them or members of the firms to Carpenter, together with the loans he asked for that were refused. Hasn't Mr. Thacher yet discovered who the individual is in his own department and in his own office who has been co-operating with Carpenter? We'll ask Mr. Thacher one question, and he might solve this at once. Who issued the cards to Carpenter and who manipulated the other cards among the piano and organ exhibits?

THE death of C. C. Kimball, ex-President of the Gansevoort Bank, has revived the rumor that Mr. Peter Strauch, of Strauch Brothers, is to be his successor, probably because of the fact that during Mr. Kimball's former illness Mr. Strauch occupied the place of the president of the bank, being one of the leading directors. The fact is that Mr. Strauch was importuned to become the president when Mr. Kimball retired, but absolutely declined on account of the pressing demands made upon him by the action business, and Mr. Paul was then elected, occupying the place now,

How was it possible for the Besson firm to have secured, in advance of the official promulgation of diplomas, a copy of the diploma report? Who furnished this copy? Let us analyze it.

In the first place, is there such a document as an "International Jurors' Report?" There are no jurors signing reports in a body in Mr. Thacher's department; at least that has been stated by him over and over not only to us, but to thousands of others. Did the musical judges elect Mr. Hlavac president of this International Jury?

In the next place, the report is not dated, and furthermore, it is said to be issued by the "Chicago World's Fair," which does not exist officially, the official name being the "World's Columbian Exposition." Moreover, there is no such a section as a "Music Section;" there are various points where musical instruments are on exhibition, but these are all in "Section I, Liberal Arts Department, Group 158," and not "Music Section." "Music Section" would not signify musical instrument section.

In the next place, the name of the firm is not published in this diploma report, the concern being designated as Besson, whereas the title is F. Besson & Company, London, Paris and New York. The original text of this report also shows that the possessive case is used with the apostrophe before the "s," instead of the plural Bessons, which would have meant the Bessons, the firm of the Bessons. Was this apostrophe intentionally inserted?

The second paragraph is a premise without its conclusion, the rendering of the services being admitted but the award not appended, the grammar and syn-

ments. His business has been largely a mail order retail trade, extending throughout the country.

His catalogue is one of the most complete issued in the line, and Mr. Pepper occupies his own building, one that he built about three years ago. It is a model of convenience in its appointments.

The Autoharp.

ALFRED DOLGE & SON report that the autoharp business during August exceeded that of either May, June or July, and they were well satisfied with the trade of those months.

All is activity about the institution of Alfred Dolge & Son these days. Their new building is now ready for occupancy and they are moving in.

The autoharp department can be found on the fourth floor. All other offices on the first floor, however.

Closed Out.

BY order of the Supreme Court, under the direction of Chauncey Parker, Esq., receiver of the Huner Piano Company, the entire stock of finished work and material, machinery, &c., was sold at auction on Tuesday, September 12, by Morris Wilkins, auctioneer.

The finished pianos went mostly to individual purchasers. The material, &c., was picked up by some of the piano manufacturers in the city. There was a good attendance at the sale, but all prices were ridiculously low.

—Mr. Norris, connected with Lindeman & Sons Piano Company, in Harlem, is, we understand, to assume charge of Wm E Wheelock & Co.'s warerooms on East Fourteenth street as successor to Wm. D. Lazelle, lately deceased.

THOSE EXPORTS

Of Pianos to Canada.

WE publish a communication from our Toronto correspondent which comprises a complete reversal of the official figures of the United States Treasury Department covering our exports of musical instruments to Canada.

Letter from Correspondent.

TORONTO, Ont., September 1, 1893.

Editors Musical Courier, New York:

The statements and statistics recently published in the columns of your valuable paper relative to the importation by Canada of American pianos have occasioned very lively comment in this country. In the belief that you had been inaccurately informed, and knowing from personal observation that there was no material increase in the sale of American pianos in Toronto at least, I submitted THE MUSICAL COURIER's statements to the Dominion Controller of Customs, Mr. N. Clark Wallace, Ottawa. That gentleman has taken an infinity of trouble to furnish me the returns which I herewith send you. These returns completely upset the American figures which you published and your very natural inference that Canadian pianos were being ousted in this country by those manufactured in the United States.

The truth of the matter is that only pianos of the highest grade have any sale in Canada; the medium grade instruments cannot compete with the "home" manufacture on the same lines because of the import duties. The scale of duties on all styles is as follows:

Squares, not over 7 octaves, \$25.00 each and 20 per cent.
Squares, all others, \$30.00 each and 20 per cent.
Uprights, \$30.00 each and 20 per cent.
Concert, baby and parlor grands, 50.00 each and 20 per cent.

It is hardly pertinent to the subject, but I feel it my duty to add that the general belief here is that in medium priced instruments Canadian pianos are superior to the American article. As your statements amounted by inference to an uncomplimentary reflection upon our manufacturers I trust you will, in accordance with your general policy of fair play, allow me to correct any impression that may have got abroad to that effect.

Yours truly,

EDMOND L. ROBERTS,

Toronto Correspondent NEW YORK MUSICAL COURIER.

MEMORANDUM.

CUSTOMS DEPARTMENT, CANADA.
OTTAWA, August 15, 1893.

To N. C. Wallace, Esq., Collector of Customs:

SIR—Herewith I inclose table relating to the imports and exports to and from Canada of musical instruments.

No. 2 table shows that instead of a largely increased importation during 1893, as set forth by THE MUSICAL COURIER, we have actually imported 110 pianos less than 1892, at a value of \$33,322, or about an average of \$300 per instrument.

As it is beyond probability that the difference between Canadian imports and United States exports of 1,065 pianos, valued at \$481,357, could be smuggled into Canada, or that an error of such magnitude could occur in our returns, I therefore conclude that grave error must have occurred at Vermont, in treating as exports to Canada that which in reality was a transit through for either United States or a foreign country.

This department seems not to have yet received United States official quarterly report for June, 1893; I am therefore unable to verify THE MUSICAL COURIER's statements. I have the honor to be, sir, your obedient servant,

(Signed)

F. BENNET.

STATEMENT showing the number and value of the under-mentioned musical instruments imported into Canada during the fiscal year ending June 30, 1893.

Countries Whence Imported.	Organs.		Pianos.		All other and parts of.	Totals.
	No.	Value.	No.	Value.		
Great Britain.....	..	..	20	2,798	9,312	12,110
United States.....	137	18,505	419	111,350	147,708	277,563
France.....	1	111	1	250	36,243	36,604
Germany.....	..	..	32	4,860	54,389	59,249
Italy.....	..	..	..	..	45	45
Switzerland.....	..	..	..	..	759	759
China.....	..	..	..	..	77	77
Austria.....	..	..	..	..	632	632
Totals.....	138	18,616	472	119,298	239,165	377,079

COMPARATIVE STATEMENT of musical instruments imported into Canada from the United States during the fiscal years ending June 30, 1892 and 1893, respectively:

	Imported from the United States.			
	1892.		1893.	
	No.	Value.	No.	Value.
Organs, cabinet.....	165	\$13,098	194	\$14,305
Organs, pipe.....	4	2,292	8	4,300
Pianos, all kinds.....	529	144,672	419	111,350
All other musical instruments and parts of.....	..	134,311	..	147,708
Total.....	..	\$265,293	..	\$277,563

STATEMENT showing the quantity and value of musical instruments imported and entered for consumption in Canada during the year ending June 30, 1893:

	Countries Whence Imported.	Imports.		Consumption.	
		No.	Value.	No.	Value.
Reed organs having more than two sets of reeds, and not over four.....	United States.	80	\$3,772	80	\$3,772
Reed organs having over two sets of reeds and not over four.....	United States.	30	3,227	29	3,087
Reed organs having over four sets of reeds.....	United States.	14	2,468	13	2,392
Reed organs having over six sets of reeds.....	United States.	10	4,843	9	4,006
Pipe organs.....	United States.	3	4,300	3	4,300
Sets or parts of sets of reeds for cabinet organs.....	United States.	..	5,693	..	5,693
Total organs and parts of.....			\$24,309		\$23,161
Total organs imported from.....	United States.	137	\$18,505	134	\$17,357
Total parts of organs imported from.....	Other countries.	1	111	1	111
	United States.	..	5,693	..	5,693
Totals.....			\$24,309		\$23,161

	Countries Whence Imported.	Imports.		Consumption.	
		No.	Value.	No.	Value.
Musical instruments, pianos, square, not over seven octaves.....	Great Britain.	1	\$122	1	\$122
	United States.	5	325	5	325
Pianos, square.....	Great Britain.	3	367	3	367
All other.....	United States.	26	5,289	25	5,734
	Great Britain.	16	2,309	9	1,161
Pianos, upright.....	United States.	337	78,482	325	76,357
	France.	1	250	1	250
	Germany.....	29	4,148	29	4,148
Pianos, concert, semi-concert or parlor grand pianos.....	United States.	51	27,254	50	26,604
	Germany.....	3	712	3	712
Pianos, parts of.....	Great Britain.	..	1,023	..	1,023
	United States.	..	103,802	..	103,802
	France.....	..	16,218	..	16,218
	Germany.....	..	1,465	..	1,465
Total pianos and parts of.....			\$241,806		\$238,328

Other Musical Instruments.	Value.	
	Value.	Value.
Great Britain.....	\$8,289	\$8,480
United States.....	38,213	37,401
France.....	10,025	9,701
Germany.....	52,924	55,928
Italy.....	45	45
Switzerland.....	759	759
China.....	77	77
Austria.....	632	632

STATEMENT showing the quantity and value of the under-mentioned articles (distinguishing the products of the Dominion of Canada from other countries) during the fiscal year ending June 30, 1893:

Articles.	Goods the Product of Canada.		Goods the Product of Other Countries.		Total.	
	Quantity.	Value.	Quantity.	Value.	Quantity.	Value.
Organs.....	No. 3,809	\$398,028	No. 7	\$877	No. 3,816	\$398,905
Pianos.....	135	37,678	22	7,370	157	45,049
Other musical instruments.....	..	3,594	..	3,655	..	7,249

CUSTOMS DEPARTMENT,
OTTAWA, August 14, 1893.

—Mr. Bachur, of Novello, Ewer & Co., has returned from his European trip.

A PIANO tuner and repairer of unquestionable ability wishes to make an engagement with some reputable house. Fully capable of taking charge of repair shop; good varnisher, rubber and polisher; member of National Association of Piano Tuners; best of references.

E. BELLEZE,
Care of C. H. Edwards, Dallas, Tex.

A GREAT INVENTION.

KELLER BROTHERS & BLIGHT COMPANY.

Editors The Musical Courier:

AT the piano booth of the Keller Brothers & Blight Company, in Section I, Liberal Arts Building of the Columbian Exposition, was placed on exhibition a new upright piano action which bids fair to revolutionize the whole piano action business, and which will give this firm's pianos a standing in the trade far in advance of all competitors on the basis of practical improvement.

For a year past there has been a thorough and exhaustive test made of this new action, and it has been found to absolutely answer all the points claimed for it, and the effect will be far reaching.

First and foremost, the claim is set forth that a piano containing this new action when once regulated is REGULATED FOREVER.

The greatest trouble to manufacturers of upright pianos, dealers and purchasers is the liability, in a greater or lesser degree, of all actions heretofore invented to become affected by climatic changes, which, for instance, after a piano has been exposed to dampness and then placed in a warm room, causes the flanges to shrink, producing a rattle, much to the annoyance of the performer, and which trouble has always been a constant expense to keep in order. With this new action such a condition of things is simply impossible.

Fully understanding that there are other metal rails and metal flanges screwed into wooden or metal rails, there has been no way (until this new action was invented) or plan conceived that could bring a crooked hammer back to its proper place and be permanent, but this new action does the thing to perfection, without the use of burning plyers, or in any way touching the hammer shank, practically doing away with all the trouble and annoyance, and cause of complaint, through warping of hammer shanks owing to the effects of atmospheric changes.

Again, the annoyance occasioned by the screws which hold the flange in position (in all other actions) becoming loose, or sometimes over-turned, is entirely done away with, as in this new action the flange is permanent on the rail, and while the metal used is non-breakable, should it by any accident break off there is a substitute flange, the construction of which is so simple that anybody, not necessarily an expert, can adjust it to its proper place in two minutes without removing the action, or as in other actions disarranging the whole hammer line.

The action has one continuous rail of non-breakable cold rolled steel, out of which all the flanges are stamped automatically and perfectly, and bent to the proper angle for receiving the different joints of the action—viz., the hammer, butts, dampers, rockers and stickers—which are fastened upon the one and the same rail by a patented setscrew, which binds the pivot of the different joints in such a manner that it is impossible for a pivot to move sideways. Pins moving sideways is one of the greatest annoyances encountered in the upright action, and when it occurs practically makes the action useless until repaired; and it is one of the most difficult jobs to put the pins in proper place again after they have once worked out, as they are liable to do in all wooden or metal flanges, but with the patent setscrew used in this new action this would be utterly impossible.

This great invention does more to preserve and aid in the object for which a piano is intended, viz., the production of a harmonious, beautiful tone, than anything ever before put on the market, and the inventors rightfully claim it to be the greatest practical improvement in upright pianos ever conceived since upright pianos were first made.

Of what use are all the appliances and to what purpose all the care expended on a piano if the tone of the instrument be marred by an annoying discordant rattle in the action? A defective action in this respect kills all the advantages which a piano may otherwise have.

With the Keller Brothers metal rail and patent flange and fasteners all these annoying incidents or accidents referred to are impossible, and hence the claim that this new improvement is among the greatest of the age in piano building.

The simplicity of this action is instantly appreciated, everything being in full view, so that the most difficult repairs can be done without removing the action from the case. There are no glue joints to swell or get loose, and the use of screw and dangers from heat or moisture are reduced to the smallest degree.

We congratulate the Keller Brothers & Blight Company for their enterprise and have no doubt but that an enlargement of their facilities in Bridgeport, Conn., will be necessary to sustain the demand which they will be called upon to meet for their pianos, which, when once regulated, are regulated forever. Dealers, here is something that is a decided advance in the art of piano making and practically gives you an advantage over every other competitor in selling goods. Secure an agency at once by addressing the Keller Brothers & Blight Company, Bridgeport, Conn., if you have not already got territory, for their piano is surely the coming instrument.

C.

THAT SHAW CONTROVERSY.

THE reasons for rejecting usually acceptable advertising must be weighty and based upon exceptional grounds that can hardly admit of successful contradiction. The Shaw Piano Company, of Erie, Pa., are advertisers whose business is acceptable to all the papers deemed worthy of patronage by the house, and as demonstrated in the past, certainly welcome to us, and a refusal on our part to publish a certain specific advertisement of that company on ethical grounds cannot be dismissed without full consideration by the company, as it appears, for they are now in these columns in form of a letter we herewith publish. A careful study of the subject may show that it is a very serious matter to publish a music trade paper of importance in such a manner as to satisfy all conflicting interests, and that one of the elements of success lies in the ability to refuse advertising coupled with the willingness or independence to do so. There are of course no personal motives in the questions involved; the discussion is elevated far above mere personal difference.

Shaw Letter.

ERIE, Pa., August 29, 1893.

Mr. Marc A. Blumenberg, Senior Editor New York Musical Courier;

DEAR SIR—In your issue of July 12, 1893, you continue the Shaw controversy, as you term the outcome of an advertisement we asked you to print and which appeared in your issue of May 31, 1893.

When we arranged the advertisement in question we had an object in view; this fact is apparent or we would not have sent the advertisement in question at all. Thus far you have carefully avoided answering the real or objective point in question.

We did not ask you for your opinion of the Shaw piano, but stated in our advertisement that we would ask intending purchasers to write you for an opinion on our pianos as to their construction, tone, quality, &c.

We well knew had we referred inquiries to THE MUSICAL COURIER you would have replied "consult the pages of our previous editions under date so and so, &c.," but we thought that no possible objection could be raised to our requesting you personally through our advertisement for an honest opinion.

You claim it is only a question of advertising ethics. Now, what are advertising ethics? If THE MUSICAL COURIER claims all that is good for the Shaw piano cannot its senior editor do likewise?

Do you not personally scan every line that is intended for publication?

Are you not aware of the many good things you have said about the Shaw piano?

Are they true or are they merely "advertising ethics?"

We are frank to say your own written opinion is valuable to us and our agents, coming as a response to inquiries. We consider you the authority on piano construction in its every branch, and we are upheld in this by the fact that the great bulk of piano exhibits at the World's Fair petitioned to have you appointed as judge of the piano exhibit.

We again ask: Will not advertising ethics permit you to continue our advertisement in your paper as it appeared May 31, 1893?

Respectfully and truly yours,

SHAW PIANO COMPANY,

H. J. Raymore, Secretary.

The Shaw Piano Company will please be reminded once more of the fact that this is not a personal organ, and that it is to some degree distasteful to us to publish a letter in its columns addressed to one of its editors personally. Hundreds of letters reach us addressed to the individual editors of the paper, and yet those that are printed will be found addressed in our columns to the editor or editors of THE MUSICAL COURIER.

At times, when one of the editors is at a distant or important point his telegrams or letters are published with his signature, but this is done to indicate his presence at the particular spot. Nearly all of the matter sent in by our writers as they travel appears without signature, just as the bulk of our editorial and reportorial matter is published weekly.

This paper has always been published on the broad gauge principle of the American newspaper, which merges all its editors into the one homogeneous whole—the paper itself. Mr. Dana does not sign his editorials, nor does Chester Lord sign his; they are "Sun" editorials. It is impossible to tell when Mr. Bennett publishes anything in the "Herald," if he ever does, and yet he could have every article signed with his name if he wanted it. Mr. Miller's name does not appear under "Times" editorials, and we might go on ad infinitum, for it is the universal custom in America for the great newspaper to obliterate

the individuals and make itself the individual. It will be found that in some small and insignificant papers, the editor will sign his name; that is his privilege, and he can do so without fear of contradiction or opposition, but the rule adopted by us is the one universal American rule. Even our Mr. Floersheim, 3,000 miles away at our Berlin office, does not care to sign his name to his letters, although he would be entitled to this privilege; his refusal to do so is based on the general principle that it is un-American, and besides this it is out of date; it is obsolete; it is in fact ridiculous if the paper is a great one.

The one man paper has no future and to prove this THE MUSICAL COURIER from the start was published by more than one man until it has now grown to such an extent that its editorial department alone engages the time of 11 writers under an annual salary constantly. There are 10 additional persons engaged on our executive force. The mechanical department occupies the work of more than 30 persons.

How can we then select anyone of our editors and make him a reference for a certain piano without infringing upon an active principle of conduct to which we attribute so much of our success? And we are selecting him when in a display advertisement he is made an individual reference; it is done with our permission, with our consent, and we are responsible for it.

The Shaw Piano Company asks us what advertising ethics are: The first law in advertising ethics is the one that refuses to make advertising the basis of editorial commendation. That in itself means inde-

just giving the Shaw Piano Company a few of our advertising ethics.

We never advertise any firm conditionally, it is all straight, unconditional advertising, and no two numbers of the paper are alike in the advertising. Why not? Because we never carry an advertisement after the contract has expired, and no advertisement in this paper is a dead horse, and among all these advertisements changes must take place every week. The charge is made for each advertisement each week, and it is so understood. Any firm that finds its advertisement in a paper free of charge is certainly justified in believing that the other cards are in free and that nothing need be paid for such advertising. We never carry a free advertisement, and can at any time show our contract book and cash book and note book and ledger to prove it. For us it would be suicide to advertise anyone free of charge; it would indeed signify bankruptcy. This is additional advertising ethics.

We have even charged the Shaw Piano Company for that one insertion of the rejected card, and the company paid it with its check.

We shall be pleased to advertise anything the Shaw Piano Company sends in which is not in contravention of our rules and principles. To advertise one of our editors in an advertisement in this paper is not in consonance with our rules. We are not endeavoring to establish such a general rule, but it is specific, at least with us. Don't the Shaw people, who know how to make a first-class piano, see how we are conducting a first-class paper? We cannot make any exceptions.

DAVIS DID IT.

IN a letter to this paper published in our music department Dr. Florence Ziegfeld, one of the judges of the pianos at the World's Fair, admits that the "friendship" of "General Geo. R. Davis" was the medium through which he, Ziegfeld, "received the appointment." This is just what THE MUSICAL COURIER has been contending for, viz., that political affiliation and personal power of World's Fair officials have been permitted to influence appointments which should have been made on the strength of ability and knowledge only. The science of tone or acoustics, the study of a specialty in mechanics and the art of music should have been the influences at the back of the appointment of the judges in the musical instrument section, and not the personal backing of an influential officer of the World's Fair, least of all that of Director General Davis.

It was at the defeat of every ethical principle associated with official position that General Davis threw his influence in the direction of Dr. Ziegfeld to make him a judge. The example set by the Director General in this one case, which necessarily signifies that he has had his influential hand in other appointments in Mr. Thacher's domain, is so vicious that it was sure to create the sad conditions recently revealed in the investigations that took place in the Administration Building.

The Director-General of the great World's Fair was supposed to stand far above the practices of a ward politician, and the appointment of Dr. Ziegfeld through Director General Davis was ward politics in its worst aspects. Davis is no musician and could not judge of Ziegfeld's abilities. He merely made him a judge of pianos because both of them belonged to the same political associations, and because the piano judgeship was viewed as a means to distribute favor in the political sense of the word. In the estimation then of a politician, such as General Davis, the great Dr. Helmholtz, who is here now, would not be of the slightest consequence as compared to Dr. Ziegfeld for a judgeship on musical instruments. Dr. Helmholtz can write on acoustics, but he cannot manipulate local Chicago politics, while Ziegfeld can. Dr. Helmholtz knows what pitch is; but what is a knowledge of pitch as compared to the colonelcy of a Chicago militia regiment—particularly in making a selection of a judge of musical instruments?

Director General Davis had no moral right to intervene in anyone's favor for a position in the department of awards. If he does not think so himself he will find the better element of the community at variance with him.

—The latest piano swindle turns up at Battle Creek, Mich., where two clever swindlers are leaving pianos on storage at farmhouses, and receipts are secured for the same. The farmer buys back his signature at the bottom of a note for \$450. They are said to have been quite successful. It is an old trick outside of Michigan.

THE CROWN



PIANOS ORGANS

Have been chosen by the official commissioners for the following state and foreign buildings at the World's Fair:

Alabama.....1	Louisiana.....1	Texas.....2
Arizona.....1	Maine.....1	Utah.....1
California.....1	Minnesota.....1	Virginia.....1
Delaware.....1	Missouri.....1	Washington.....2
Florida.....1	Montana.....1	West Virginia.....4
Idaho.....1	Nebraska.....1	Wisconsin.....2
Indiana.....1	New Mexico.....1	New S. Wales.....1
Illinois.....1	N. Dakota.....2	Sweden.....1
Iowa.....2	Oklahoma.....1	Guatemala.....1
Kansas.....2	Rhode Island.....1	Brazil.....2
Kentucky.....1	So. Dakota.....2	Ch. & Co. &c.

Total, 35 "Crown" Pianos, 11 "Crown" Organs.

About twice as many as of all other makers combined and several times as many as of any other one make.

GEO. P. BENT, 323-333 S. Canal St., Chicago.

pendence, and independence involves the privilege of rejecting advertising when it does not come within the province of a paper's principles of conduct. All this does not necessarily signify discourtesy or disagreement; but it can signify a difference of opinion, as is now the case between the Shaw Piano Company and THE MUSICAL COURIER on this one subject. We agree with the Shaw Piano Company on the great merits of the Shaw piano; but we do not agree with them on the merits of the rejected advertisement.

Two months ago we rejected a \$600 contract of an advertisement of a medicine that claimed to develop the female bust; it can be seen now in many papers, and respectable journals at that. We refused to insert it because long ago we adopted the rule not to publish medical cards. We have also refused dozens of times to publish railroad advertisements in exchange for passes, for we never travel on passes, and there is more traveling done from this office than from all other offices in the music trade press combined; in fact the combined number of employés of all music trade papers do not number as many as THE MUSICAL COURIER employs. We refuse to exchange our advertising space for railway passes on general principles. While this means the loss of thousands of dollars on one hand it means an inestimable gain on the other, first and foremost again in self respect, for we are again independent and under no obligations, as such papers are which publish railroad advertising on that basis, and all the railroad advertising in the music trade press is on the general deadhead and deadbeat principle.

Next, we do not advertise any firm that has failed or assigned or is placed in a receiver's hands unless we have a contract from those who are conducting the business. The advertisements of such firms can frequently be found in music trade papers. We are

A Beauty.

A RESIDENCE, as to the exterior, may be artistic in design and beautifully constructed, but this is no indication that the furnishings of the interior will correspond and that the same refinement will be observed. It may be said likewise that in piano construction the same holds good. While a handsome, well finished case reflects great credit on the skill of the cabinet workmen, it does not follow that the instrument, from a musical point of view, is worthy of commendation; that it can be classed for a moment as a high grade piano.

Now inclose in a case of superb finish the component parts of the interior of a piano, have them so cleverly adjusted by skilled artisans that the result produced is a tone that fully sustains the expectations and wishes of the cultured musician, and the whole is not only a beautiful instrument, but a high grade instrument as well.

We know of just such a one: it is a Hazelton Brothers and can be seen on the wareroom floor at 34 and 36 University place, this city. It is finished in enamel and gold, and is one of several that were destined for exhibition at the World's Fair.

It is a beauty.

—N. Stetson, of Steinway & Sons, left for Chicago on Saturday afternoon. His trip includes St. Louis and Cincinnati.

New Corporations.

THE Dahlgren Manufacturing Company, of St. Paul, was incorporated September 1 with a capital stock of \$50,000 for the purpose of manufacturing musical instruments of all descriptions. The following are named as incorporators: Henry Dahlgren, of Minneapolis; Swan H. Peterson, of Spring Vale, Isanti County; L. J. Lundgren, of St. Paul; Peter Dahlgren, of Cambridge, Isanti County, and Amos C. Sardeson, of Minneapolis.

Mr. Steinway's Opinion.

WILLIAM STEINWAY, President of the Rapid Transit Commission and piano manufacturer —We have passed through the worst of the financial depression. It has been a severe experience. In the piano business, however, there have been no important failures. My firm has kept all its men employed. The worst is over. If Congress will only repeal the silver purchase clause times will improve, confidence will be restored and money will come out from the places where it has been hoarded. In a few weeks money is going to be much easier than it is now. The outlook in the piano trade is excellent.—N. Y. "World."

—W. H. Rider, of Rider & Co., Kingston, N. Y., recently lost a valuable diamond stud from his shirt front, and found it after a lapse of several days in his hip pocket, whence it had worked down inside his vest. So says the Kingston "Freeman."

The Trade.

—In a destructive fire at London, Eng., on August 30, Squires & Son, manufacturers, of that place, lost about 200 pianos. Value not given.

—Farrand & Votey, organ manufacturers, have received a proposition from their employes for the firm to issue notes for 50 per cent. of the pay roll, bearing 7 per cent. interest and payable February 1, 1894. It is understood that the proposition has been accepted.—Detroit "Tribune."

—M. A. Decker, the piano manufacturer, of New York city, and his three daughters, who have been stopping in the city for a week past, left to-day for Denver and the West. Mr. Decker is very favorably impressed with Duluth, and may establish a Western headquarters here.—Duluth (Minn.) "Herald."

When?

—One of the busiest spots in this city is the Erd piano factory. Mr. Erd is rapidly pushing to completion the first lot of pianos, and it will be but a very short time before the general public will enjoy an opportunity of judging the merits of these splendid instruments. Mr. Erd also reports a splendid trade in the music store, in spite of the fact that others are crying hard times. A large number of sales have been closed, and the year 1893 will surely close as one of the most successful in the history of the Erd Music House. This success is fully merited, as all will agree who know the hard work, square dealing and courteous treatment of customers that have characterized the Erd Music House since it was founded.—Saginaw (Mich.) "News."

WANTED—By an experienced piano maker and scale drawer, a position as superintendent or foreman in a piano factory. Address "Scale," THE MUSICAL COURIER Office.

**REGINA!**

PATENTED.

The REGINA is the first and only Music Box manufactured in the United States.

The REGINA plays thousands of popular and sacred melodies by means of indestructible metallic tune sheets.

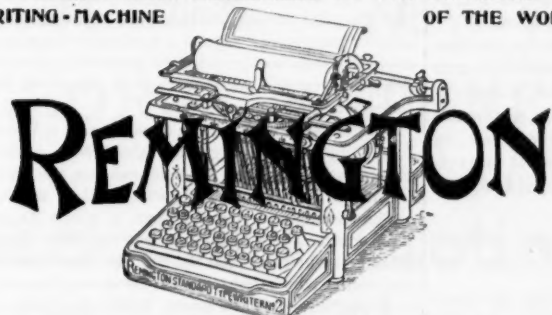
The REGINA excels in purity and volume of tone as well as general durability.

The REGINA has a clock work whose parts are interchangeable throughout, and repairs, if any, will not cause the trouble and expense always experienced with imported music boxes.

The REGINA can be furnished in any style and size for Parlor or Concert use; in upright artistically ornamented case connected with a hall clock, or as automaton with money drop attachment.

THE REGINA MUSIC BOX CO.
20 Morris St., Jersey City, N. J.

EVERYWHERE RECOGNIZED AS THE STANDARD
WRITING-MACHINE OF THE WORLD.



WYCKOFF, SEAMANS & BENEDICT, 327 Broadway, N. Y.

**Baldwin
PIANOS**

FOR CATALOGUES AND PRICES ADDRESS

The Baldwin Piano Co.,
GILBERT AVE. and EDEN PARK ENTRANCE,
CINCINNATI, OHIO, U. S. A.



MANUFACTURERS OF
Upright Piano Actions,
STATE ST., CAMBRIDGEPORT, MASS.

P. PRYIBIL,

556 to 568 W. 41st Street, New York.

**UNEQUALED
WOOD WORKING
MACHINERY**

Principally adapted for

PIANO MANUFACTURERS

Action Machinery,
String Spinning Machines,
Shafting, Pulleys and Hangers.

Entirely new process for Boring Piano Plates.
Our Machines will bore twice as much as two of the
best men; a boy runs it and it works more uniformly.

We refer to all the principal Piano Makers in New York
and neighborhood.

**STULTZ & BAUER,**
—MANUFACTURERS OF—
**Grand and Upright
PIANOS.**

FACTORY AND WAREHOUSES:

338 and 340 East 31st St., New York.

**WISSNER HIGH GRADE,
MODERATE PRICE.
PIANOS.**

296 Fulton St.,
BROOKLYN, N. Y.

**THE CELEBRATED
Carl Scheel
Piano,**

Cassel, Germany.

FOUNDED IN 1846.

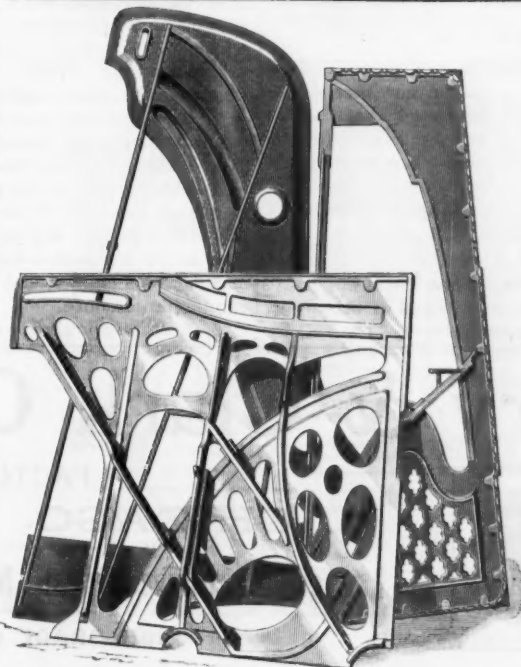
Highest Award and Gold Medal
at Melbourne Exposition.

A display of these excellent Pianos will
be found at the Columbian
Exposition.

GENERAL AGENT:

F. BECHTEL,
704 Smithfield St.,
PITTSBURGH PA.,

Where Wholesale Prices can be had for
above Pianos and the Bechstein
Grands.

**Piano Plates.**

Grand, Square
and Upright.

T. Shriver & Co.

333 East 56th Street,
NEW YORK,

MANUFACTURERS OF

Piano Plates.

Plates Cast,
Drilled and
Japanned,

all operations being
finished in our own
foundry and works.

Over 30 years' experience.
Oldest house in the trade.

PLATES SHIPPED TO
ALL PARTS OF THE
UNITED STATES.

BOSTON.

AN important deal has been concluded in the Boston piano trade, of which particulars are already published in this issue. The papers on both sides were signed on Monday, September 11.

The Everett Piano Company's retail warerooms have been removed from 180 to 171 Tremont street, to the same wareroom occupied for the sale of the Hallett & Cumston pianos. Mr. Wood has control of both pianos in Boston, so far as retail is concerned.

The Emerson factory began operations in full on Monday. During August the factory engaged a force of about 40 men to keep stock going and fill the desultory orders. The complete force is now at work. Mr. P. H. Powers was here on Friday and Saturday.

Ivers & Pond pianos are sold from the Boston office directly to many States and sections, and the mail this month discloses the regular percentage of increase usual at the opening of the season, and is an excellent barometer, showing the improvement now felt in the business condition. Moreover, the month of August was as fruitful of business with the Ivers & Pond Piano Company as August, 1892.

The Briggs Piano Company are preparing the new factory and getting it into such shape as is calculated to turn out an increased number of pianos as compared with the Appleton street factory. We shall soon publish an illustration of the new building.

M. Steinert, head of the Steinert house, was in Boston last week. N. Stetson, of Steinway & Sons, was in Boston last Wednesday. Karl Fink, of Alfred Dolge & Son, was in Boston last week. Mr. McIntire, of the A. B. Chase booth at the World's Fair, was also in Boston last week.

The retail sales of Hallett & Davis pianos from the salesrooms on Tremont street last week were larger than the sales of the whole of the preceding month. We believe five pianos were sold at retail on Wednesday alone.

Mr. E. P. Mason, of the Mason & Hamlin Organ and Piano Company, is at his desk again preparing for the expected fall trade. Mr. Mason expresses the opinion that the normal trade condition is about to be restored, and anticipates a profitable business during the coming months of this year.

The dissolution of the copartnership of Smith & Beardsley, recently published in these columns, was on an amicable basis. Mr. Smith retains the business. Mr. Beardsley has not yet declared his intentions.

It is always a pleasure to see and hear artistic pianos. At the warerooms of Chickering & Sons this pleasure can be gratified, for in the stock carried there one can find some of the most beautiful pianos in the land.

Mr. Thomas F. Scanlan has the new piano building on Tremont street in such condition now that all the trade can and will be accommodated that can be brought to it; and there will be no relaxation in the efforts made to attract business. The retail trade done by the New England Piano Company is far in excess of the usual trade estimate, and the company's rent stock is the largest in New England.

Mr. Furbush, of the Vose & Sons Piano Company, is expected back from Boston the end of this week, although this is by no means positive. The factory

of this company has also begun its full operations and will run right along as usual.

Along with the whole music trade, the Boston music trade has had its share of the troubles and vexations of the past three months, now become historical in the economic annals of this country. Many dealers are under the deepest obligations to Boston houses for the assistance rendered and the spirit that prevailed to do all that was possible to relieve urgent strains, brought about by the stringency and the temporary cessation of business. Now that it is over, Boston houses wonder how it all was managed, and how smoothly apparently insurmountable objects were overcome.

The intimate business relations between all these firms and THE MUSICAL COURIER enable us to understand and appreciate the causes that underlie the high credit which the Boston trade enjoys, for it is one of the gratifying conditions of the music trade to be able to point to Boston as a locality that en-

know that they are not reaching any number of persons, but a limited few each week, who, as another matter of course, see the same advertisements in other papers of a larger circulation. The result is that all the money paid to the "Art Journal" and to "Presto" represents a waste, and in fact a dead loss. It is irretrievably dropped in a bottomless pit. We maintain that it is our duty to make this clear to the music trade.

The constant effort made to give such a business proposition the character of a controversy proves futile, for the one reason alone, that we will not permit it to become controversial. As we work on business principles we may state that it would not pay THE MUSICAL COURIER to enter upon any controversy on such a basis, as the conditions are too unequal. All we claim is that, as the "Art Journal" has less than 300 and the "Presto" less than 400 paid subscribers, it does not pay to expend any time or any money on those two papers. This is business.

Business Changes.

HENRY SCHOMBERG & CO., of Los Gatos, Cal., have established a branch store at San José and have recently purchased the stock of pianos consigned by Sherman, Clay & Co. to A. A. Gosbee. Their full line includes the Steinway, Weber, Emerson, Pease, Estey, Gabler and Cornett pianos and the Estey and Story & Clark organs. The firm proposes to increase its branches as rapidly as possible.

H. F. Robelen, of Wilmington, Del., has associated with himself Levi A. Bertolette, a prominent business man of that place, and the firm will enlarge the present commodious quarters now occupied by Mr. Robelen at 710 Market street. The entire three stories will be occupied and the stock will be correspondingly enlarged, making this the most complete business house in the State.

J. F. Ritter has opened piano warerooms at Upper Sandusky, Ohio, and proposes to carry a line of Steinway, Gildemeester & Kroeger, Kurtzman and Stuyvesant pianos, the Wilcox & White organs and the self playing Symphony.

Miss Lillie Waller will open a music store at Hopkinsville, Ky.

J. Frank Grundy succeeds the firm of W. Grundy & Co., of 431 Main street, Winnipeg, Man.

Where Thieves Break In

THE music store of Kirk Johnson at Lancaster, Pa., was broken into last week by thieves with a fondness for harmonicas. Quite a number of these instruments were taken, while more valuable goods remained untouched. They also carried off a number of cigars, of which Mr. Johnson is fond.

Burglars entered the store of Schemmel & Pfister at San José, Cal., two weeks ago, and about \$500 worth of piano covers were prepared for removal, but the thieves were frightened away before the goods could be secured.

The residence of Alfred Brown, a music dealer, of 2016 Market street, San Francisco, was visited by burglars September 1, who awakened Mr. Brown. He forced the door of the room in which they were and discovered them attempting to escape through the window. In this they were unsuccessful, and turning rushed past Mr. Brown and made their escape through one of the windows of the first floor.

Style 31.

THE Needham Piano-Organ Company have on exhibition at their wareroom, corner of Fourteenth street and University place, a new style piano which they catalogue as No. 31. This piano is constructed with a little more care as to solidity. The uprights of the back frame are heavier than have ever been used before by them. The fallboard is of entirely new design. There are several other features of this Style 31 which will recommend themselves to the consideration of the dealer.

Mr. White, formerly with Chase & Smith, of Syracuse, N. Y., has accepted a position as wareroom man for the Needham people and will soon be found on duty.

—The Farrand & Votey Organ Company has secured the famous French organist, Alexandre Guilmant, for a concert to be given September 15 at Detroit.



Have been chosen by the official commissioners for the following state and foreign buildings at the World's Fair:

Alabama.....1	Louisiana.....2	Texas.....2
Arkansas.....1	Maine.....1	Utah.....1
California.....1	Minnesota.....1	Virginia.....1
Delaware.....1	Missouri.....1	Washington.....2
Florida.....1	Montana.....1	West Virginia.....4
Idaho.....1	Nebbraska.....1	Wisconsin.....2
Indiana.....1	New Mexico.....1	Wyoming.....1
Illinois.....2	No. Dakota.....3	Sweden.....1
Iowa.....2	Oklahoma.....1	Switzerland.....1
Kansas.....2	Rhode Island.....1	Brazil.....1
Kentucky.....2	So. Dakota.....2	Arg., etc., etc.

Total, 35 "Crown" Pianos, 11 "Crown" Organs.

About twice as many as of all other makers combined and several times as many as of any other one make.

GEO. P. BENT, 323-333 S. Canal St., Chicago.

joys an extraordinary reputation in financial centres and a credit based upon careful and conservative business methods and intelligent caution at times when caution becomes a serious consideration.

During all these months Boston houses in our line have stood like rocks, unbroken and unassailable, and there is not one case on the records to prove an exception to the rule. In fact the manner in which the whole trade has met the crisis and overcome its period of greatest stress constitutes a most marvelous tribute to its inherent strength and solidity.

MERELY BUSINESS.

IT is hardly necessary to reiterate that we have no controversies of a personal nature with the editors of music trade papers, and in fact no controversies with the papers. The disquisitions regarding the "Art Journal" and "Presto" are not in any form controversial, but come under the heading of pure business arguments.

The "Art Journal" has less than 300 paid subscribers and the "Presto" less than 400. It is a duty we owe to the music trade to have this question of circulation squarely placed before all advertisers, as the firms who spend money in the music trade press should know how far their expenditures are commensurate with their expectations. As a matter of course, as a matter of pure business, no firm would pay \$100 a year to any paper that cannot reach and does not reach such a number of readers per issue as \$100 would call for, and this applies in increased ratio to larger sums.

In advertising in those two papers all firms should

Story & Clark Organ Company.

FACTORIES:

CHICAGO. LONDON.

Largest Exclusive Organ Manufacturers in the World.

HIGH GRADE ORGANS ONLY.



ESTABLISHED 1846.

C. G. RÖDER,

LEIPSI, GERMANY,



Music Engraving
and Printing,
Lithography and
Typography,

Begs to invite Music
Houses to apply for
Estimates of Manu-
scripts to be engraved
and printed. Most
perfect and quickest
execution; liberal
conditions.

LARGEST HOUSE for MUSIC ENGRAVING and PRINTING.

Specimens of Printing, Title Samples and Price List free on application.

EXHIBITING AT THE WORLD'S COLUMBIAN EXPOSITION,
EXHIBIT 236, GERMAN BUILDING.

C. F. GOEPEL & CO.
IMPORTERS AND
DEALERS IN
PIANO MAKERS' SUP-
PLIES AND TOOLS,
137 EAST 13th STREET,
NEW YORK.

Send for Illustrated Catalogue; ready April 1.

F. MUEHLFELD & CO.,

• *Piano Manufacturers,* •

511 & 513 E. 137th St., NEW YORK.

GEORGE BOTHNER,

MANUFACTURER OF

GRAND, UPRIGHT AND SQUARE

Pianoforte Actions,

135 & 137 CHRYSTIE STREET, NEW YORK.

(FORMERLY 144 ELIZABETH STREET.)

WESER BROS.,

MANUFACTURERS OF

PIANOS.

Factory and Office:

524, 526 and 528 WEST 43d STREET, NEW YORK.

YOU KNOW THAT THE

PALACE ORGANS

ARE MANUFACTURED BY THE

LORING & BLAKE ORGAN CO.

OF WORCESTER, MASS.,

Where they have been made for more than 20 Years.

THE NEEDHAM

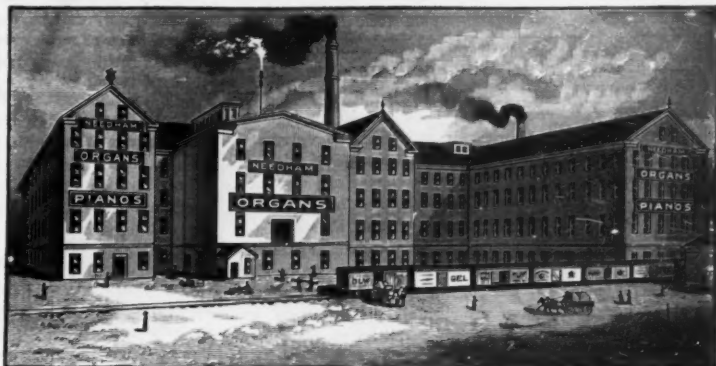
PIANO ORGAN
COMPANY,

— MANUFACTURERS OF —

THE NEEDHAM PIANOS, THE NEEDHAM ORGANS

UNEXCELLED FOR
FINISH, DURABILITY AND TONE.

LEAD THE WORLD FOR
QUALITY AND WORKMANSHIP.



E. A. COLE, SECRETARY.

CHAS. H. PARSONS, PRESIDENT.

Office and Warerooms, 36 East 14th St. (S.W. Corner Union Square), New York.

FOREIGN AGENCIES:

GREAT BRITAIN—HENRY AMBRIDGE, London.
RUSSIA—HERMAN & GROSSMAN, St. Petersburg and
Warsaw.
AUSTRALIA—SUTTON BROS., Melbourne.
GERMANY—BÖHME & SON, Gera-Reuss.

NEW ZEALAND—MILNER & THOMPSON, Christ-
church.
INDIA—T. BEVAN & Co., Calcutta.
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CHICAGO OFFICE MUSICAL COURIER,
236 WABASH AVENUE,
CHICAGO, ILL., September 9, 1893.

TALK about crowds! Chicago is enjoying them this week. I say "enjoying them" in a hemi-demi-sarcastic way, yet I suppose we should enjoy them for the reason that they are helping swell the volume of business here. It is almost as much as one's life and gravity is worth to take a street car and ride any distance. You try to get on a car, and unless you are 7 feet tall and have a corporal girth like unto jolly "John Falstaff," you are pushed rudely aside and spend the time waiting for the next chariot brushing your clothes or nursing a sore shin. When you do succeed in getting aboard a car you find that your kind neighbors have pre-empted all the seats, and you simply stand. Then the fun commences. Some old hayseed, used to a 10 acre lot in which to stand, treads on your pet corns and raises righteous wrath in your bosom. A glance upward, however, keeps you from hitting the offender. He is too big. Then commences a series of buffettings from the crowd. When you are in despair your risibilities are disturbed by a raw boned bridal couple on a tour. Their arms are wound about each other and bliss is written on their faces. Let me leave them alone; they are not to be laughed at.

Well, the city is crowded; the people are bringing us money, and the sole topic of conversation in trade circles is the Chase Brothers Piano Company's injunction suit. To avoid the crowds I am seeking to go home nights via the housetops.

Two Views.

A conservative business man and a successful one in speaking of his last month's business said to the writer that August, 1893, was the worst month his concern had ever passed through, and that they had actually lost money. Another successful business house informed the writer that their business for August was nearly as profitable as the previous August, though in the number of pianos sold there was a falling off. The first gentleman spoken of is not at all discouraged by his extraordinary experience of the previous month, but is looking forward to a revival of business this fall, and already acknowledges that although only a week of this month has gone by he is almost convinced that his view is right, as business has improved.

Mr. E. A. Story, of the Story & Clark Organ Company, sent a man out last week to feel the pulse of trade. Wherever the traveler went he visited banks. With one exception the country banks said they were ready to take paper, and the cashier of the exceptional bank stated that his institution would do so this week. That is good news.

A Sectional Feud.

Mr. Northrop, manager of the Western business of the Emerson Piano Company, has been the beneficiary of a sectional feud. A certain lady wandered into his ware-rooms the other day and purchased a piano for \$500. Now this lady is blessed with a couple of children who are just at the age to talk of the things mamma has, &c. Next door to lady number one lives lady number two, just as proud as lady number one. Her children being taunted by the "buds" of number one about their non-possession of a piano told their mamma about the affair. Mamma was indignant and determined to outdo lady number one. She went down town and soon a dray brought a \$600 piano and deposited it in her parlors. Now things should have been happy in that locality, but they were not, as the combined talk of the children roused pride in lady number three, who resides next door to lady number one, and she

went down town and purchased a \$700 piano built for exhibition at the World's Fair. Mr. Northrop does not know if peace will hover over that region and is naturally indifferent to the approach of the white angel.

Regarding business, the Emerson Piano Company have been having a good steady run of custom through all these hard times, and this is not idle boasting, for I have seen their order sheets. The Emerson Piano Company can be proud of the increase of their Western business ever since Mr. Northrop assumed charge. Mr. O. A. Kimball has been here a week and leaves to-night for Boston.

Good for the West Side!

Mr. Adam Schaaf is redecorating his pleasant warerooms and says he is doing a good, substantial business for this time of the year. I left him happy with regard to future prospects. Mr. Schaaf always was a hard worker, and he believes in times like these a man must take off his coat and put in extra work. He distills this into his assistants, and then the business comes. He is sensible.

Going Away.

Mr. William Dalliba Dutton has departed for New York. Mr. Summers, of the Shaw Piano Company, left Saturday for the road. Mr. Otto Wessell is going this week. Mr. Albert Strauch left Monday for New York. Mr. Burgess, of Wegman & Co., left last Friday. Gradually all the road men are leaving the city.

Replenishing Stock.

Mr. J. G. Ebersole, of Crawford, Ebersole & Smith, made a flying trip to Oregon, Ill., this week, but stopped in long enough on his way back to Cincinnati to say that business was picking up generally and that they are replenishing stock. Mr. Ebersole states that the Columbia Heights factory will soon be running. During the dull months of this summer his house has closed out about all of the old stock, and the pianos coming in now will give them a fine new line to show customers.

Failures Falling Off.

The entire number of failures reported by R. G. Dun & Co. for the last week has been 323; week before, 385, and the week before that 429. This shows a rapid falling off in business failures. The piano and organ trade has not had one failure in their reports this week. We are getting down to rock bottom in the matter of suspensions and little trouble in the future may be confidently expected. Confidence is asserting itself.

Mr. C. E. Leslie Buried.

Mr. C. E. Leslie, the composer, was buried September 3, from his late residence in Vilas, Wis. Mr. Leslie was universally beloved by all, and his loss will be felt far and wide. He had not been in good health for some time, but his demise was not expected for many years to come. He has added a great deal to church, Sunday school and part song music, and his works have been popular.

Sohmer.

The Sohmer piano, under the management of Will L. Thompson Company, is finding constant local sales in the Chicago home trade. The instrument enjoys a high reputation among the best musical people here.

Lyon, Potter & Co.

The sudden impulse trade has received here was made manifest this past week in the increased sales at the warerooms of Lyon, Potter & Co., where Steinway, A. B. Chase, Vose & Sons, and Kurtzmann pianos have been sold indiscriminately. The week really heralded the opening of the fall trade, and as an indicator of coming possibilities was gratifying to the firm. The sales of grands was exceptionally large for the season.

The Symphony West.

The general consensus of opinion of Western dealers who have been here regarding the future of the Symphony, made at Meriden, Conn., by the Wilcox & White Company, is to the effect that this specialty in the organ line offers excellent opportunities to intelligent dealers who understand how to present the musical effects to be obtained to the community after awakening an interest in the instrument. The Symphony must be understood to be appreciated, and dealers must study its capacities in order to explain the instrument to the public. Then they will find that there is money in it and a basis for the development of a particular Symphony trade.

SOME OPINIONS.

A. D. Coe.

CLEVELAND, Ohio, September 7, 1893.

Editors Musical Courier:

IT is difficult to anticipate the piano business in this locality for the next four months. The probability is that the business will not be normal for this season of the year.

There is some call for first-class pianos at cash prices, and some people who have drawn their money from the banks are looking around for bargains in medium priced instruments. Time sales are very scarce and on sales already made collections are coming slowly. The World's Fair has been the cause of a loss to the trade of a good many sales. At least some prospective purchasers hold off their purchases with the excuse that they want to attend the World's Fair and will not buy at present. The effect of the World's Fair upon the trade has been apparent since the holidays. The cause of lack of trade in first-class pianos is the lack of confidence among moneyed people in the present governmental administration. Some buyers, particularly manufacturers, refuse to purchase first-class goods until they know what action Congress will take on the tariff question. The stringency which now has its effect upon the wealthy class reflects also upon the laboring people, who buy mostly on the instalment plan. The probability is that the Cleveland trade will be small for the next four months unless something unforeseen in finances occurs soon. It stands the dealers in hand to sell very closely for cash and not accept the long time instalment sales.

Respectfully yours,

A. D. COE.

O. A. Field.

ST. LOUIS, Mo., September 5, 1893.

Editors Musical Courier:

I can really see no reason why we should not have a good average trade this fall after the first of next month, but think it will take fully that length of time before people will get confidence enough in the financial situation to use their money in the general channels of trade. Crops are universally good, and for the past three months everybody has been living very close, spending just as little money as possible and hoarding up all the money they could possibly get hold of, and the consequence is there is a great deal of money laid up that in ordinary times would have been used; and now as everyone's purse strings are relaxing it will throw all of these savings into trade again, which in reality should increase the general trade very much.

Yours truly,

O. A. FIELD.

John F. Ellis & Co.

WASHINGTON, D. C., September 6, 1893.

Editors The Musical Courier:

There is very little business done at any time in organs in our city and every year it grows less, but we hope for a good trade in pianos and small instruments and other goods. The Government is paying out an increasing amount of money every month in our city, and that whether the times are good or bad; it only remains for the people to spend it. We think under the good, safe business administration which we have every reason to expect of Mr. Cleveland perfect confidence will be speedily restored, and will continue, and money will flow more freely than ever.

Very truly,

JOHN F. ELLIS & CO.

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" 501,212....Apparatus for Turning Music Sheets.....	Ferdinand Morel, Paris, France.
" 501,308....Folding Music Rack.....	William H. Howe, Watertown, Mass.
" 501,226....Pianoforte.....	Alexander W. Hall, New York, N. Y.
No. 501,887....Harmonica.....	Matthias Hohner, Trossingen, Germany.
No. 501,808....Accordion.....	Wilhelm R. Mühlmann, Klingenthal, Germany.
No. 501,766....Music Box.....	Emile L. Cuendef, Brooklyn, N. Y.

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How to Select and Purchase a Piano.

Commonsense Hints for Everybody.

By JULIUS HAYDEN.

THE above is the title of a brochure just issued for the guidance and instruction of piano purchasers. Chapter I reads as follows:

Dear reader, have you given the subject of buying a piano, or the exchange of your old instrument for one of more modern character, serious study?

Are you not aware that the piano is the most important article in almost every household, that it costs considerably more than any other thing in the boudoir, parlor, or drawing room as a general rule?

Do you not know that it possesses an exceedingly sensitive and complicated action mechanism through which the human fingers operate in the production of musical sounds and their melodic and harmonic combinations?

Are you not cognizant of the fact that the combined action and keyboard mechanism of the piano took centuries to perfect and that their manufacture and adjustment in the instrument call for considerable skill and judgment?

Do you not know that the development of the sounding board and general stringing system, as evidenced in the Sohmer piano for instance, is also the outcome of incalculable experiment money, and mechanical and scientific genius?

If you have not been aware of the foregoing facts know them now, and in addition know that as the production of first-class pianos calls for high mechanical skill choice, materials, fine judgment in tone, production and expert supervision, the danger of rushing into the market and picking up an inferior and dangerously bad instrument is consequently increased.

Why?

Because if the production of thoroughly reliable and artistic pianos is such a difficult task as most people do not seem to imagine, the matter of purchasing a reliable instrument becomes all the more important.

Therefore look around yourself very cautiously before buying.

I do not even wish that readers should rush off hastily after perusing these pages and purchase a Sohmer piano in preference to others, because the writer has advised them to do so. No! that would be a surrender of independent judgment. It would be un-American.

Meanwhile I advise readers to examine and compare for themselves, confident that they will be all the better impressed by the soundness and fairness of the arguments presented here.

Again!

Do you not know that there is a large amount of bugabooism in the superior (?) claims of certain high-class firms?

For instance, take up any two of the leading pianos, putting them side by side for the purpose of comparison, and you will find that considerable difference of opinion prevails among the best judges regarding the respective merits of the two "makes." In that connection one expert will favor the "Brown" and another expert will favor the "Jones." What is the logical basis of superiority, anyhow?

Take your friend, Mrs. Green, for example!

Mrs. Green will remark with a simper of affectation that she wouldn't have "any piano but a 'Brown.'" Mrs. Green is extremely rich, no doubt, and wants you to know that she has paid a large share for the name on the fall board of the instrument.

That is all right!

Your friend Mrs. Green, has paid an exorbitant price of her own free will, merely to be "in fashion," as she imagines it, but that is her own business.

Then look at Mrs. Baker!

Mrs. Baker will tell you on the other hand that her "Grand" is a "Jones," and that it cost \$1,200. "Money talks," but it does not talk with any rational purpose in the latter case, for poor Mrs. Baker has paid largely for her personal pride. Yet Mrs. Green and Mrs. Baker will not admit that either of their instruments is inferior in any way.

In the meantime it is really better that Mrs. Green and Mrs. Baker should have paid exorbitant prices for their pianos than to run any risks through investing in cheap and unreliable "makes" with which the market is flooded.

Dear reader, you have the advantage!

You have the advantage of the imaginary friends—Mrs. Green and Mrs. Baker—referred to in learning some facts about the inconsistencies and absurdities of the claims set up by a few piano manufacturers of a certain stamp. You will perceive that much of the alleged superiority in these instruments is a matter of price simply.

What about Sohmer & Co.?

Sohmer & Co. pay no heed to the small fry, their competition is necessarily with a few leading firms owing to the musical character of their world renowned pianos.

Hence it is why they have been trying to show the public a most important point, namely, that a piano equal in most respects—and superior in several—to the few recognized leaders, can be had on terms within the reach of all.

Sohmer & Co. are a unique firm.

Sohmer & Co. are unique in one respect. They are conscientious, they compete only with first-class firms, but they are of the opinion that to give the musical public the benefit of the vast sums paid to the foreign artists brought hither to boom the "Brown & Jones" piano is a far more conscientious policy than the one referred to.

The success of Sohmer & Co.

Their great success is an undoubted indication that the mass of the musical public appreciate a thoroughly reliable piano and are able to think and act for themselves.

Meanwhile I am confident that Sohmer & Co. are not opposed to legitimate exhibitions of virtuosity and excellence in piano performance, but they are opposed to the subsidy of genius for the purpose of advertising pianos in most respects inferior to the Sohmer.

Let the reader carefully digest these points.

Baumeister's Resignation.

NEW YORK, September 4, 1893.

Editors Musical Courier:

IN regard to so many remarks, I am compelled to publish my letter of resignation to Mr. Jacob Doll to the trade:

NEW YORK, April 9, 1893.

Mr. Jacob Doll:

DEAR SIR—Our strong conversation March 25 I took in consideration over and over again, and came to the conclusion it is better for me in the future to give up my position; herewith I send you my resignation.

I done all I could for you and came up to all my promises; but you have not kept yours; neither you will keep up the rest of it. I know you decided on that long ago, and I don't want you to support me any longer.

Yours respectfully, CHAS. BAUMEISTER.

Bad Piano Man.

LOS ANGELES, Cal., August 20, 1893.

Editors Musical Courier:

WE have in custody in the county jail a slick piano salesman on a charge of embezzlement. He came to us about six weeks ago representing that he had been connected with Bollman Brothers, of St. Louis.

The name he went by here is Arthur Lewis—of course an assumed one.

That others whom he has no doubt victimized may take steps to apprehend him when his crime here is satisfied, will you kindly publish the following description:

Age, 32; weight, 170; 5 feet 8 inches tall; light hair, light complexion, light colored mustache. Wore blue-black cutaway coat and light colored trousers and usually a tall black silk hat. Has a pleasant face and pleasing manner. When at the piano usually struck the tune of "The Carnival of Venice."

Yours truly, FISHER-BOYD PIANO COMPANY.

Receiver's Notice.

NEWARK, N. J., September 5, 1893.

To the Creditors and Stockholders of the Huner Piano Company:

IN pursuance to the order of the Supreme Court of the State of New York, on Tuesday, September 12, 1893, at 11 o'clock, at No. 73 University place, in the city of New York, I shall sell at public auction all the property and effects of the Huner Piano Company, now in their former warehouses, 73 University place.

Very truly yours,

CHAUNCEY G. PARKER,

Receiver.

Lent & Moore.

Ithaca.

MESSRS. B. F. LENT and H. S. Moore have bought out the business of J. T. Newman, Ithaca, N. Y., and expect to continue "at the old stand," carrying about the same lines of pianos, organs, &c., that Newman has successfully handled for many years.

Mr. Lent will be remembered by the piano trade as the well-known traveling salesman of the Jacob Brothers piano, and the music trade will remember him owing to previous connections with T. B. Harms & Co. and R. A. Saalfeld.

The business will be conducted under the name of Lent & Moore, and as these young men have lots of "push," a thorough knowledge of the business and enough capital to run it on a cash basis, we predict a success for them.

The Sterling Company.

RUFUS BLAKE, of the Sterling Company, Derby, Conn., made one of his characteristic rushing calls at this office on Thursday of last week. Both the piano and organ departments of the Sterling factory are running on full time again.

The buildings which have been erected this summer for offices and showroom give them an additional space greatly appreciated. The showroom particularly has every advantage for displaying pianos and organs over the work-room in the factory which they have been using.

The county fairs will soon be in operation throughout the New England States, and are largely taken advantage of by the agents of the Sterling Company, who find them a profitable medium through which to exhibit and advertise their instruments.

Mr. Merrill Returns.

JOHN N. MERRILL, of the Merrill Piano Company, Boston, who has been abroad for the past few weeks, returned on Thursday, September 7, aboard the La Saale. Mr. Merrill reports business on the other side generally quiet.

A New Scale.

S. MENNIG, a scale draughtsman and practical piano maker familiar to the trade, has lately devised a new piano scale especially for the 435A pitch. He claims for this scale the old-time brilliancy of the higher pitch formerly used. An instrument is in process of construction in which this scale will be incorporated. An opportunity will be afforded the trade to judge of its qualifications.

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BOLLMAN BROS. & CO., Southwestern Agts., ST. LOUIS, MO.
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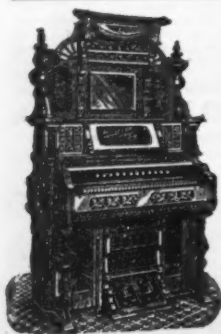
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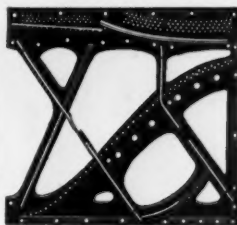
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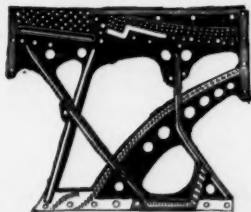
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